

TO

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'THIS VOLUME

IS RESPECTFULLY

'DEDICATED

BY THE EDITOR



PREFATORY NOTE

In the following, I have attempted to place within the reach of modern students of Sanskrit literature, that elementary and classic, but nevertheless difficult treatise on *Alaṅkāras*, the *Kuvalayananda* *karikas* of Appaya Dīkṣita, with an English translation, Tika commentary, and explanatory notes, so as to enable them to sufficiently understand and digest the subject even in the absence of better teachers

Among the numerous treatises on the Science of poetry, the *ĀVYAPRAKĀŚA*—the 'Illustration of Poetry,'—the *SĀHITYA DARPAṆA*—the "Mirror of Composition,"—and the *KUVALAYĀNANDA*—the "Delight of the moon-lotus,"—are considered the best. Of these, the first-named is by far the most difficult and erudite work, notwithstanding innumerable commentaries thereon by able hands. The second is less difficult, and it is a complete treatise—*ne plus ultra*—on the whole subject of Sanskrit composition, including Dramaturgy. The last named treatise, which is the most elementary, as well as the most elegant of all, confines itself only to *Alaṅkāras* or 'ornaments' of the language the portion that forms the subject matter of the tenth chapter of the first two treatises. There already exist excellent English translations of the *Kavyaprakāśa* and the *Sāhitya Darpaṇa*, yet, they, being higher treatises, are intelligible only to advanced students under the guidance of able teachers. And the *Kuvalayānanda*, with its elementary definitions of the principal *Alaṅkāras* and its apt examples, is the work that every student of this branch of Sanskrit Literature usually commences with. The *Kuvalayānanda* is a sort of commentary, in the form of notes and an expansion of the fifth chapter of an ancient work on the Science of poetry, known as the *CHANDRĀLOKA* by Jayadeva Kavi, who is reputed to have

flourished about the 12th century of the Christian era and who is more generally known to the public in connection with his charming lyric the *Gita Govinda*. The author of the *Kuvalayananda* is Appaya Dikshita,* as appears from the penultimate verse of the work —

अमु कुवलयानन्दमकरोदप्यदीक्षित ।

नियोगाद् वैद्वटपतेर्निरूपाधिकृपानिधे ॥

Appa Dikshita wrote this *Kuvalayananda* under the orders of his (Royal Patron) Venkatapati a store house of guileless mercy.

From which it would also appear that he flourished at the court of the king Venkatapati and that it was at his suggestion that the treatise was written. This Appaya Dikshita is admitted on all hands to have been a native of Adayappa Agrahara, near Kanchipura (the modern Canjeeveram), and to have lived in the 16th century of the Christian era. He not only took the 5th chapter of the *Chandraloka* for his basis, but has mostly re-written many of the definitions and examples of that treatise as he himself says at the very outset —

येषा चन्द्रालोके दृश्यन्ते सध्वलक्षणश्लोकाः ।

प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

Such verses as are found in the *Chandraloka* defining and exemplifying the *Alankāras* are for the most part adopted here also (with slight modifications) but, for some others, new verses have been composed.

To these verses so modified or newly composed, our author has also added short elucidatory notes in prose, and to these notes he gave the name of *Kuvalayananda*, probably in acknowledgment of his original basis, the *Chandraloka*. Thus, he concludes his work with the following very expressive verse —

* Called also अय्योदिता अयादीक्षित अय्यदीक्षित and अय्योदीक्षित ।

चन्द्रालोको विजयता शरदागमसम्भवः ।

हृद्य कुवलयानन्दो यत्रसादादभूदयम् ।

'May this *Chandraloka*, the cause of its commentary entitled *Sarudagama*, from the contact of both of which this charming *Kuvalayānanda* originated, be supreme (in this world)'

The other meaning of the verse is —

'May the sight of the autumnal moon from the contact of which the delight of the moon lotus sprang be supreme'

The verses, alone as modified and finally adopted by Appaya Dīkshita in his treatise, often go by the name of *Kuvalayānanda* *Kārikas* or the 'memorial verses of *Kuvalayānanda*,' and these have been separately compiled and edited under the title of *KUVALAYĀNANDA KĀRIKĀH* by the poet Āsadhara, with a lucid commentary of his own. The verses themselves are as already mentioned, simple and in elegant style in the *Anushtubh* metre, the first half of each verse defining the *Alankāra* and the second half exemplifying the same.

Before proceeding to explain the arrangement that I have followed in this work, it may not be out of place to say a word or two as to the necessity of this production and as to the aim and object which I have had in placing the same before the public. For the acquisition of a sound knowledge of any language, a knowledge of the rules of its Grammar, including Rhetoric and Composition, will be admitted to be essential. This is especially the case when the language in question happens to be not a spoken vernacular, but an unspoken classical language like the Sanskrit. All the works in the Sanskrit Literature are found to have been composed upon fixed principles of Grammar and Rhetoric, and formerly, at any rate, no work that was not in complete accordance with the immutable rules of *Sahitya* was ever allowed to be published. And in those days, the authors also, whatever their social position or poetical fame may be, never ventured out

with any composition that did not gain the approval of the learned. One remarkable instance of this which occurred in connection with the publication of the *Champū Ramayana* by king Bhoja might here be given in illustration of the above —

Bhoja Vikramaditya wrote his *Champu*—a poem composed in prose and verse—during the absence of his favourite poet Kalidasa whom the king in one of his angry moods had banished from his court. That great learned king did not dare to publish his poem without first obtaining the approval of the greatest poet of India! Then the whereabouts of Kalidasa was not known. He therefore proposed to the public the following *Samasya*—a part of the stanza or an incomplete stanza—to be completed —

कुसुमे कुसुमोत्पत्तिं श्रूयते न च दृश्यते ।

‘The production of another flower upon a flower has been heard but not actually seen (anywhere).’

The king expected the appropriate fulfilment of this most difficult *Samasya* from Kalidasa alone. He declared publicly that he would bestow upon whoever completed the *Samasya* half of his kingdom. Kalidasa’s lady wrote this *Samasya* upon one of the walls of her bed chamber where Kalidasa was living secretly. When he saw the stanza on the wall he wrote under it addressing the lady whom he thought to be the writer of the same, thus —

बाले तव मुखाम्बोजे नयनेन्दोवरहयम् ।

‘Young dame’ There is a couple of eye lotuses in thy face
lotus

The lady then threw Kalidasa into a pit specially prepared and let fall a big stone upon him, but she, in her hurry to go to the king to get half of his kingdom, did not stop there to see whether Kalidasa was completely killed or not. The lady went to the king, and the ready witted king seeing the

fulfilment of the stanza addressed to a female and not to a male as it ought to be, if filled up by her, and, thinking that Kalidasa was living in her house, asked her whether she had spared the life of Kalidāsa. She replied that she had thrown him into a pit and did not know if he had completely expired. The king hurried to the scene of action with his poem in hand. Kalidasa, only half dead then, said to his weeping king that the human life is unstable, that to learned people this world is nothing but its proper nothingness, and that he should therefore be allowed to pass the remaining few minutes of his life to meditate upon the Supreme Spirit. The king wanted his poem on divine Rama to be read over to him so that he may correct all the blemishes contained in it. The king read his poem and a running criticism was made by the Greatest Poet of India, and when the last stanza of the *Sundarakānda* was read, Kalidasa expired. The king offered to the public his *Champu* one of the best poems of the language, up to *Sundarakānda* only, the remaining two *kāndās*, *Yuddha kānda* and *Uttara kānda* having been torn away by the king on the spot as they were not perused by Kalidasa.

Such was the criticism going on in India before the publication of any work. It was the look out of every critic to see whether the particular work has been composed in strict accordance with the fixed rules of Grammar, Rhetoric etc. Hence it is necessary that a student should know something of the Grammar, Figures of Speech of the language etc., to enable him to understand a poem. In other words a student can very easily master a poem if he has known something of the Grammar and *Alankāras*. For the acquirement of the elements of the Sanskrit Grammar in its connection with the Language the First and Second Books of Sanskrit were placed before the public over 35 years ago by that great oriental scholar, Mr. Rāmakrishna Gopāla Bhandarakara, and they still remain as model Text Books of the kind. Let me quote here his own words from the preface to his Second Book —

My object has been to render this as much a Sanskrit Reading Book as a book on Sanskrit Grammar, in other words, not only to teach Grammatical forms to the student, but to enable him to construe Sanskrit'

* * * * *

I was not so sanguine about the success of this book as of the first. But I am very happy to perceive that this also has met with favour, and that along with the first it has become the means, howsoever humble, of facilitating and promoting the study of the language of the ancient Rishis among their modern descendants'

As for the acquirement of the knowledge of the Alankaras, almost in every institution, the Kuvalayananda appears to have been recommended as a text book for the B A degree students. But in the majority, the students either do not read the book or they do not care to grasp and digest what their Professors might teach them about these Alankāras. The study of Alankāras is as essential as that of Grammar. No poem contains a verse that is not embellished by one Alankara or another. For, Alankaras by adding to the beauty of word and sense, serve to heighten the flavour (RASA) etc., just as ornaments adorn and beautify the human form. That great learned Dr R G Bhandarkar in the preface to the first edition of his First Book of Sanskrit says truly enough —

I have heard students complain that they find Sanskrit more difficult than Latin * * * I do not know if this complaint has foundation in the structure of the two languages, but this, at least, I am sure of, that Sanskrit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it, and if books specially adapted for beginners were available *

That the above remarks of the great Bombay Educationist were true, has been amply proved by the very prominent position which his First and Second Books of Sanskrit have been given in the Indian Educational curriculum. So far as I am

aware no such book has till now been placed within the reach of the Sanskrit students on the subject of Alankaras. And I have therefore ventured to offer this to the public in the sincere hope that it may supply to some extent the long felt want of the students of this branch of Sanskrit Literature.

The Alankāras in Sanskrit are generally classed under three heads viz. —

i शब्दालंकार—Ornament of word,

ii अर्थालंकार—Ornament of sense, and

iii शब्दार्थालंकार—Ornament of both word and sense.

Of these, the 2nd class, viz, Ornaments of Sense alone are now treated in the present work. The other two not being of so much importance, except to very advanced scholars, are not dwelt upon here.

In the present volume, each and every word in the verse containing the definition and the example is given in its prose order (*anvaya*) in an intelligible way with its English equivalent and a literal English translation of the verse has been given under the same together with all the necessary explanations that are sufficient to help the student in understanding the Figure and its example himself without the assistance of a teacher. In the Appendix, almost all the conventions of poets are given, UPAMĀ in its 32 varieties and the APRAS-TUTAPRASAMSĀ in its 5 varieties are treated with their appropriate examples taken from the standard works. Additional examples of certain Figures that require such are also given. The three Figures—ANUMĀNA—‘Inference,’ SAMS-RISHTI—‘Conjunction,’ and SANKARA—‘Commixture,’—which are not found in the body of the book are also defined and exemplified. To it are also appended a more or less scientific classification of the Alankaras treated in the book, and an explanatory note, showing the mutual distinguishing peculiarities of many of the Alankaras.

Now I must mention here the works I have consulted in the course of the publication of the present volume. The first and foremost of these is the *Sahitya Darpana* of Vishvanātha Kavirāja with its English translation by that distinguished scholar, Rā Bahadur Pramada Dasa Mitra of Benares. Many of the English renderings of the Figures of Speech are adopted from the work of that able orientalist who borrowed the same from Mr R. T. H. Griffith's paper on *Indian Figures of Speech* appended to his *Specimens of Old Indian Poetry*. The *Chandril* and the *Rasikarangini*, the two famous commentaries on *Kuvalayananda*, were also my chief guides. The *Kavya prakasa* and its English translation the *Pratāpa Rudriya* of Vidyavantha Bhaṭṭa and the *Sahitya Ratnakara* of Śrī Dharma Suri were also consulted. My heart felt thanks are also due to Messrs. J. N. Banerjee and Son of Calcutta for their neat execution of the work and for their extreme kindness shown to me in the course of its publication.

In conclusion, I only hope that the work now offered to the public may serve the purpose for which it is intended—namely, to enable the student to thoroughly understand this difficult branch of Sanskrit Literature without much difficulty and with very little of extraneous help. I am fully aware that, in a work of this kind, there must be several defects and errors and I most humbly crave the favour of the public, who will have occasion to do me the honour of perusing this little book, to be so good as to point out to me the portions which require amendments or corrections, and I shall be only very willing to give my best consideration to those suggestions in any future edition of the work.

नत्वा कृष्णामिध ब्रह्म ह्याम्बभाषातुवादिनीम् ।

कुर्वे कुवलयानन्दकारिकाविहति मुदा ॥

MADURA,
21st February 1903 }

P. R. SUBRAHMANYA SARMĀ

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BENEDICTORY VERSES OF OUR AUTHOR.

परस्परतपःसम्यत्फलायितपरस्परौ ।

प्रपञ्चमातापितरौ प्राञ्चौ जायायतीस्तुमः ॥

‘We glorify that ancient husband and wife, the parents of the universe, each of whom became the fruit of the penance treasure of the other.’

भमरीकमरीभारभमरीसुखरीक्षतम् ।

दूरीकरोतु दुरितं गौरीचरणपद्मजम् ॥

‘May the foot lotus of Gaurī made resonant by the female bees in the masses of braided hairs of the prostrating goddesses!’

AUTHOR'S PREFACE TO THE WORK.

अलंकारेषु बालानामवगाहनसिद्धये ।

सलितः क्रियते तेषां लक्ष्यलक्षणसंग्रहः ॥

‘This elegant treatise on Alankāras with their concise definitions and apt examples has been composed (by me) for the purpose of enabling the young students to understand the ornaments easily.’

KUVALAYĀNANDA KĀVYĪKĀS

OR

THE MEMORIAL VERSES OF

APPAYA DIKSHITA'S KUVALAYĀNANDA.

I उपमा—SIMILE

DEFINITION उपमा यत्र सादृश्यलक्ष्मीनल्लसति द्वयोः ।

EXAMPLE हंसीव कृष्ण ! ते कीर्त्तिः स्वर्गगामवगाहते ॥

यत्र	where (s e in a sen	उल्लसति	shines forth
• (श्रीकादी)	tence of prose or	• (तत्र)	(there)
	poetry)	उपमा	the figure 'Simile'
इदी	between two objects	कृष्ण !	O Krishna !
	(s e उपमेय the object	ते	thy
	compared and उपमान	कीर्त्ति	fame
	the object compared	हंसी इव	like a she-swan
	to)	स्वर्ग गाम्	the celestial Ganges
सादृश्यलक्ष्मी	the beauty of resem	or	
	blance (which will ex	स्वर्गम् गाम्	heaven and earth
	cite poetical delight)	अवगाहते	enters or pervades

DEF Simile is a figure of speech wherein the beauty of resemblance shines forth between the two objects (i e, the object compared and the object compared to)

१११

Ex. O Krishna, thy fame like a she swan enters the celestial Ganges (or pervades the celestial regions and this earth)

This is an example of पूर्णोपमा (पूर्णा = full, उपमा = simile) 'simile complete', for, it contains all the four essentials of comparison, which are —

1. उपमेयम्, वस्तुम् or विषयः—The object compared, i e, the subject of comparison, such as face &c
2. उपमानम्, अवस्थम् or विषयी—The object compared to, i e, the standard of comparison, such as moon, lotus &c
3. साधारणधर्म or सामान्यधर्म or simply धर्मः—The common attribute, i e, the characteristic resemblance between the two objects (the object compared and the object compared to), or the quality of the said two objects that occasions their similitude such as charmingness or the like
4. उपमावाचक or simply वाचक —The word implying comparison, such as इव 'as' or the like "

In the present example —

कीर्ति —the object compared

हन्ती—the object compared to

अवगाहते, i e, अवगाहनक्रिया = 'the act of entering or pervading —the common attribute

इव = the word implying comparison.

Observe —कीर्ति 'fame' यशस् 'reputation' and हस 'laughter are always described as white according to the convention of the poets Hence, the fame of Krishna is compared to a swan which is of white colour

8 KINDS OF SIMILE ELLIPTICAL

वक्ष्योपमानधर्माणामुपमावाचकस्य च ।

एकद्वितानुपादानाद्भिन्ना लुप्तोपमाष्टधा ॥

वर्ण उपमान धर्माणां of the object compared, the object compared to the com mon attribute	एक द्वि त्रि चनुपादानात् by the omis sion of the one two or three
उपमावाचकस्य च and of the word implying comparison	अष्टधा eightfold
	भिन्ना divided
	लुप्तोपमा Elliptical Simile
	(भवति) (becomes.)

By the omission of one, two or three (of the four requisites of simile complete, *i e*, the object compared, the object compared to the common attribute and the word implying comparison) the simile becomes elliptical and is eightfold which are —

- 1 वाचकलुप्ता—SIMILE in the omission of the word implying comparison
- 2 धर्मलुप्ता— Do Do of the common attribute
- 3 धर्मवाचकलुप्ता— Do Do of the common attribute and of the word implying comparison
- 4 वाचकोपमेयलुप्ता— Do Do of the word implying comparison and of the object compared
- 5 उपमानवाचकलुप्ता—Do Do of the object compared to and the word implying comparison
- 6 उपमानलुप्ता— Do Do of the object compared to

- 7 उपमानवाचकधर्मलुप्ता—Do Do of the
object compared to of the word implying com-
parison and of the common attribute
- 8 उपमानधर्मलुप्ता— Do Do of the
object compared to and of the common attribute

*Examples of the first four Elliptical Similes in
their order*

तडिद्गौरीन्दुतुल्यास्या कर्पूरन्तो दृशोर्मम ।

कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रही मया ॥

तडिद्गौरी	(as) yellowish (as) the lightning	कर्पूरवधूयन्ती	acts (herself) like the Kamas bride (God deas of love)
दुन्दुतुल्यासा	having the face like the moon	(एवमिवा)	(such a)
मम	my	तन्वी	slender woman
दृशो	of eyes	रही	in a lonely place
कर्पूरन्तो	acts (like) the cam- plor	मया	by me
कान्त्या	by (her) loveliness	दृष्टा	was seen

A slender woman was seen by me in a lonely
place—a woman (as) yellowish as the lightning,
and, having the face like the moon she acts (like)
camplor to my eyes, and by (her) loveliness she acts
(herself) like the Goddess of love

1. तडिद्गौरी—If this compound is uncompounded, we
have तडिद् द्रव्य गौरी, where —

तडिद्—the object compared to

गौरी—the common attribute

तन्वी—the object compared

We have, in this example, these 3 requisites, but the remaining requisite, the word इव, expressive of comparison, is indirectly omitted and, in the expansion of the compound, it becomes expressed and so this is the example of the Elliptical Simile, No 1,—in the omission of the word implying comparison (वाचकलुप्ता).

2. इन्दुतुल्याया when uncompounded, becomes इन्दुना तुल्यं चास्य यस्या सा 'she whose face is like the moon,' where —

इन्दु —the object compared to

तुल्यम्—the word implying comparison

चास्यम्—the object compared

Here, we have the above three requisites, and the remaining requisite—the common attribute such as charmingness &c, we have not got. Hence, this is the example of the Elliptical Simile No 2—in the omission of the common attribute (धर्मलुप्ता)

Observe —With regard to Elliptical Similes in the omission of the common attribute only, the word omission 'लोप' is used strictly in the sense in which it is used in the Paninis Sutra 'अदर्शन लोप' (I.1.60) 'The disappearance is called लोप' With regard to the omissions of the other three, i.e., the object compared, the object compared to and the word implying comparison, they are indirectly omitted, but when the compounds which contain them are uncompounded, they come to light and thus, we see, they are understood. Moreover the student should note that without these three requisites, either expressed or understood, there will be no simile at all

- 3 कर्पूरन्ती दृशोर्मम । कर्पूरन्ती is the present participial noun, feminine gender, of the nominal verb 'कर्पूरति' having the क्तिप् affix expressive of comparison omitted. If it is un-compounded, it becomes कर्पूरमिव आचरन्ती—'she acts like the camphor', where —

- (1) तन्वी—in the second line of the sloka is the object compared and
 (2) कर्पूरम्—is the object compared to

Thus, we have here only the above two requisites and the other two ingredients of comparison, the common attribute and the word implying comparison, are omitted. Hence, this is the example of the Elliptical Simile, No 3,—in the omission of the common attribute and the word implying comparison (धर्मवाचकलुप्ता)

4. कात्या अरवधूयन्ती—by (her) loveliness, she acts (herself) like Kama's bride. The compound अरवधूयन्ती is the present participial noun, feminine gender of the nominal verb अरवधूयति having the affix 'kyach' (क्यच्) expressive of comparison. If it is un-compounded, it becomes आत्मानम् अरवधूम् इव आचरन्ती, where we have

- (1) अरवधू—the object compared to
 (2) कात्या—the common attribute

only two essentials of comparison. The other two, i. e., the object compared आत्मानम् 'herself' and the word expressive of comparison इव 'as' are indirectly omitted. Hence, we have the example of the Elliptical Simile, No 4,—in the omission of the

word implying comparison and the object compared
(वाचकोपमेयलुप्ता)

Examples of the Elliptical Similes Nos 5 and 6.

यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।

तदेतत्काकतालीयमवितर्कितसम्भवम् ॥

तत्र	there, i e, in that lonely place	लाभ	gain
मे	my	तद्	that
तया	with that (lady)	एतद्	this
यत्	which	अवितर्कितसम्भवम्	accidental or un expected occurrence
मेलनम्	meeting	काकतालीयम्	like the maxim of the crow and the
य	which		palm fruit
तद् रते	of the sexual inter course with that lady		

My meeting with that lady, in that lonely place,
and my gain of sexual intercourse with that lady—
each is an accidental occurrence like the maxim of the
crow and the palm fruit

This is the most puzzling example. The com-
pound काकतालीयम् must be first analyzed, but its
analysis can be best understood only when the Panini's
Sūtra समासाच्च तद्विषयात् (V 3 106) with its commentary
is rightly and fully understood. This Sūtra contains
3 words and one word ह् is to be supplied from
the preceding Sūtra (V 3 105) and the full Sūtra
stands thus —

समासात् च तद्-विषयात् ह् :

The affix Chha (ह्) comes, also in the sense of

'like this', after a compound noun containing in itself the force of 'like this' (hidden)

Kusika commentary on the Sutra

तद् इत्यनेन प्रकृत इवार्थं निर्दिश्यते—By the word तद् the sense of इव, the subject of discussion, is referred to

इवार्थविययात् नमामात् अपरस्मिन् इवार्थे एव ह्य प्रत्ययो भवति—
The affix Chh (इव) comes, only in the second sense of इव 'like this', after a compound containing in itself the force of इव

Examples

- 1 काकतानीयम्—Like the maxim of the crow (काक) and the palm fruit (ताल)
- 2 अजाकृपाणीयम्—Like the death of a goat (अजा) by the accidental falling of a sword (कृपाण)
- 3 अन्धकवर्त्तिकीयम्—Like the accidental falling of a quail (वर्त्तिकी) into the hands of a blind person (अन्धक)

अतर्कितोपनतं चित्तीकरणम् उच्यते—Unintentional and strange coincidences are referred to here

तत् कथम्—How is that.

काकस्य आगमनम् यादृच्छिकम्—The coming of the crow is accidental

तानस्य पतनं च—As also the (sudden) fall of the palm fruit (on the head of the crow)

तेन तालेन पतता काकस्य [वध] कृत—By the palm fruit thus falling, the death of the crow occurred

एवं एव देवदत्तस्य तत्र आगमनम्—In the very same manner, the coming of Devadatta (a person) there

दस्यूना च उपनिषात —In the same manner, the sudden attack of robbers (upon Devadatta)

तैश्च तस्य वधः कृत —By them (robbers) his (Devadatta's) death occurred

तत्र यो देवदत्तस्य दस्यूना च समागमः, स काकतालसमागमसदृशः
—There, the coincidence of the person Devadatta and the robbers is like that of the crow and the palm fruit

इति एक उपमार्थः —This is the *first* sense of 'like this' (in the compound काकतालम्)

अतश्च देवदत्तस्य वधः, स काकतालवधसदृशः —Then, the killing of Devadatta is like that of the crow by the fall of the palm fruit

इति द्वितीय उपमार्थः —This is the *second* sense of 'like this'

तत्र प्रथमे समासः —In the first case we have the sense of इव in the compound (काकतालम् hidden)

द्वितीये, प्रत्ययः —In the second case, we have the same, expressed in the affix क्त (in the compound काकतालीयम्)

समासस्य अयम् अग्रादेयः आपकात्—The implication of such a compound, having the sense of 'like this' hidden, is indicated by this Sutra only

नहि चस्य अपरं लक्षणं अस्ति—There is no other rule for the formation of this compound but this indica

tion (is no such compound with the force of इव is taught in the chapter on compounds)

By a careful study of this Sutra with its commentary, we come to know that the compound काकतालौयम् contains two senses of 'इव = like this', the first sense is hidden in the compound काकतालम् and the second sense is expressed by means of the affix chha in the compound काकतालौयम्

The compound काकतालम्, if uncompounded, becomes काक इव, तालमिव which again become काका गमनमिव 'like the coming of the crow' and तालफलपतनमिव 'like the falling of the palm fruit'

From the sloka quoted above, let us first take the example for the Elliptical Simile, No 5,—in the omission of the object compared to and the word implying comparison and consider the same

यत्तया मेलनम् तत् अवितर्कितसम्भवं काकतालम् where मेलनम् is the object compared and अवितर्कितसम्भवं is the common attribute : Here, we have only the above two essentials of comparison. The other two—the object compared to and the word implying comparison, are both hidden in the compound काकतालम्. The coming of the person (पुरुषागमनम्) is compared to the coming of the crow (काकागमनम्) and the coming of the lady is compared to the falling of the palm fruit (तालफलपतनम्). The union of these two i.e., the person and the lady (तयो मेलनम्) which is the object compared) is like that of the crow and the palm fruit (काकतालसमागमसदृशम्). The word समागम, the object compared to, and the word, इव, implying comparison,

are both omitted. Hence, we have the Elliptical Simile No 5,—in the omission of the object compared to and the word implying comparison.

Let us then consider the example for the Elliptical Simile No 6

लाभो मे यद्य तद्रतेः

तदेतत् काकतालोपम् अवितर्कितसंभवम् ॥

Where —

लाभ is the object compared, अवितर्कितसंभवम् is the common attribute and the compound काकतालोपम् contains the object compared to उपभोग 'eating' hidden and the word implying comparison expressed by the affix छ (ईय) because the compound if uncompounded, becomes काकतान्नम् इव = "काकततलालोपभोगपट्टम्" like the eating of the palm fruit by the crow. In this example we have the above three ingredients of comparison, and the fourth the object compared to, is omitted. Hence, this is the example of the Elliptical Simile, No 6,—in the omission of the object compared to.

Now, if we take away the common attribute अवितर्कितसंभवम् from the sloka which contains the examples for the Elliptical Similes Nos 5 and 6 and substitute in its place यमम् किं व्रजोमि ते = 'It so

* In the last comment on V. 3. 10 the compound stanza is its expansion thus—काकतान्नमवभुङ्क्त like the leath of the crow by the sudden fall of the palm fruit. The student should note here that this and the other two similar compounds are used to denote the accidental occurrence whether welcome or unwelcome as the case may be.

chanced, what shall I tell you', and read the sloka thus —

यत्तया मेलनं तत्र लाभो मे यच्च तद्रतेः ।

तदेतत्काकतालीयमभवत् किं ब्रवीमि ते ॥

We have here the omission of the common attribute in the above two examples

In the first example —

मेलनम् is the object compared and, of the other three essentials of comparison the common attribute is directly omitted, and the object compared to and the word implying comparison are indirectly omitted in the compound काकतालीयम् as explained before and so we have the example of the Elliptical Simile, No 7,—in the omission of the object compared to the word implying comparison and the common attribute (उपमानवाचकधर्मनुप्ता)

In the second example —

लाभ is the object compared and the compound काकतालीयम् contains the object compared to hidden and the word implying comparison expressed in the affix ह्य and we have no common attribute so we have the example of the Elliptical Simile, No 8,—in the omission of the object compared to and of the common attribute (उपमानधर्मनुप्ता)

Thus, in one sloka we have the examples of the second four Elliptical Similes Nos 5 to 8 This ornament उपमा is distinguishable from certain other

ornaments such as अनन्वयः No. II.—‘Comparison Absolute,’ रूपकम् No. V.—Metaphor, उपमेयोपमा No. III.—Reciprocal Comparison, and व्यतिरेकः No. XX.—Dissimilitude.

In the Rūpaka, the resemblance is suggested whereas it is expressed here In the Comparison Absolute, only one object is compared to itself. Here, two different objects are compared.

In the Reciprocal Comparison, two sentences are employed ; here, only one sentence

In the Dissimilitude, contrast also is stated, whereas it is not so in this figure.

For other peculiarities of this figure and its varieties according to Sāhityadarpana and Kāvya-rakāśa and for words expressing comparison &c., see the Appendix.

II. अनन्वयः—‘COMPARISON ABSOLUTE.’

DEFINITION . उपमानोपमेयत्वं यदेकस्यैव वस्तुनः ।

SAMPLE इन्दुरिन्दुरिव श्रीमान् इत्यादौ तदनन्वयः ॥

इत्येव	of only one object on	श्रीमान्	glorious
hand		इन्दु	moon
इ	which	इन्दु इव	like the moon itself
उपमानोपमेयत्वम्	the relation of	इत्यादौ	in the illustrations
	the object compared		like this ,
	to and that compared	अनन्वय	the figure comparison
त	that		absolute

When the object compared to and the object compared are one and the same, or in other words, when one and the same object is compared to itself, it is

Comparison Absolute—as in the illustration like चन्द्र-
चन्द्रसि योमान् ‘the glorious moon is like the moon
itself &c.

अवगम्य. = नास्ति अवगम्यः ‘connection’ यस्य स. —want of
connection with any other object in the world in
respect of comparison

The word इत्यादौ ‘et cetera’ comprises such other
examples as,—

गगनं गगनाकारं सागरः सागरोपमः ।

रामरायणयोर्युद्धं रामरायणयोरिव ॥

(As regards spaciousness), the sky is like the sky
itself. (As regards vastness), the ocean is similar to
the ocean itself. (As regards awfulness), the battle
between Rāma and Rāvana is like the battle between
Rāma and Rāvana.

Here and in the example given in the text, the
self-comparison of the moon, ocean, sky and the battle
is to show the non-existence of their like.

In this figure, a sameness of terms would be more
expedient for the ready understanding of the identity
of the object at the very hearing ‘चन्द्रः चन्द्रसि’ holds
better than ‘चन्द्रः चन्द्र इव’ although the latter is a
synonym of the former.

III. उपमेयोपमा—‘RECIPROCAL COMPARISON.’

DEFINITION पयोयेण हयोस्तच्चेदुपमेयोपमा मता ।

EXAMPLE धर्मोऽर्थ इव पूर्णशीरर्थो धर्म इव त्वयि ॥

ययो-	of the two <i>i.e.</i> , the	चैत्	if
	object compared to	उपमेयोपमा	reciprocal comparison
	and that compared	मता	is termed
पर्यायेण	in turn, <i>i.e.</i> , in alter	लपि	in thee
	nation	धर्म	(thy) virtue
तत्	that, <i>i.e.</i> , the posi	अथ इव	like (thy) riches
	tion of upamāṇa and	पुण्यं यी	full
	upameya (taken from	अथ	(thy) riches
	the preceding sloka)	धर्म इव	like (thy) virtue

Def That, *i.e.*, the position of Upamāṇa and Upameya when alternated is declared the Reciprocal Comparison

Ex In you, O King! thy virtue is as full as (thy) riches, and thy riches as full as thy virtue

Here, the object of comparing the King's virtue with his riches and again his riches with his virtue excluding the other similar objects is to show that there is nothing else equal to the virtue &c, of the king

Observe —This figure is possible only in two sentences as the interchange of comparisons is impossible in one sentence. The Upamāṇa in the first sentence becomes Upameya in the second and the Upameya in the first becomes Upamāṇa in the second in the total absence of a third thing to be compared to. But the figure अनन्वय No II is possible in one sentence the object compared to and that compared being the same in the total absence of a second thing to be compared to

•IV प्रतीपम्—'CONVERSE'

DEFINITION प्रतीपमुपमानस्थोपमेयत्वप्रकल्पनम् ।

EXAMPLE त्वल्लोचनसमं पद्मं त्वदङ्गसदृशो विधुः ॥

उपमानस्य	of the object com- pared to	पद्मम्	lotus
उपमेयलक्षणम्	assumption as the object compared	चन्द्रम्	moon
प्रतीपम्	the figure Converse	तवज्जलसदृशम्	equal to thy eye
		तववदनसदृशम्	equal to thy face

Def. The assumption of the object compared to as the object compared i.e., when Upamāna (moon &c.) is compared to Upameya (face &c.), or in other words, when the usual form of comparison is inverted, it is the *Converse*.

Ex (Lady!) The lotus is like thy eyes; and the moon is like thy face.

2nd kind of Converse.

DEFINITION अन्योपमेयलाभेन वस्तुस्थानादस्य तत् ।

EXAMPLE अलं गर्वेण ते वक्तुं कांत्या चन्द्रो भवादृशः ॥

अन्योपमेयलाभेन	by reason of gain of another, i.e., the object compared to as the object compared	तत्	that, i.e., the figure converse
वस्तुस्थानम्	of the object on hand (face &c.)	वक्तुम्	face :
अनादरः	disregard	ते	thy
च	also	गर्वेण	by the pride
		अलम्	enough
		कांत्या	in splendour
		चन्द्र	the moon
		भवादृशम्	like thee

Def. When the subject on hand (face &c.) is disregarded by reason of the gain of another object (i.e., moon &c.) which is not the subject under discourse it is also termed *Converse*.

Ex. O face! enough of thy pride; (there is) the moon equal to thee in splendour.

3rd kind of Converse

Def वर्योपमेयलाभेन तथान्यस्याप्यनादरः ।

Ex कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः ॥

वर्योपमेयलाभेन	by reason of the gain of the object compared which is the subject on hand	मृत्योः	death :
अप्यस्य	of the object which is not the subject on hand	त	thy
•		क्रौर्यदर्प	pride on account of cruelty
•		क	what
•		हि	because
•		स्त्रिय	women
•		त्वत्तुल्या	equal to you
•		सन्ति	there are
अपि	also		
अनादर	disregard		
तथा	so i.e. the Converse		

Def When the object which is not the subject on hand is disregarded by reason of gain of another object which is the subject on hand, it is declared the third kind of Converse

Ex O death ! wherefore dost thou bear the pride on account of cruelty, because, there are (many) women equal to thee (in cruelty)

4th kind of Converse

Def वर्येनान्यस्योपमाया अनिपत्तिवचश्च तत् ।

Ex मिथ्यावादी हि सुग्धाचि ! त्वन्मुखाम किलायुजम् ॥

वर्येन	by the object on hand (i.e. face &c)	च	also
अन्यस्य	of the object not on hand	तत्	that i.e. the Converse
उपमाया	of the resemblance	सुग्धाचि :	O beautiful-eyed lady !
अनिपत्तिवचः	the assertion of non accomplishment	अयुजम्	lots &
		त्वन्मुखाय	equal to thy face
		मिथ्यावादः	untrue assertion
		किल	truly

Def. The assertion of non-accomplishment of the resemblance of the object not on hand with the object on hand is also termed the *Converse*.

Ex. O beautiful-eyed lady ! The assertion that the lotus has the likeness of thy face is an untrue one.

Hence, we see here that the resemblance between the two objects lotus and face being stated as untrue becomes an unaccomplished one and so it is the *Converse*.

5th kind of Converse.

Def. प्रतीपमुपमानस्य कैमर्थ्यमपि मन्यते ।

Ex. दृष्टं चेद्ददनं तन्वाः किं पद्मेन किमिन्दुना ॥

उपमानस्य	of the object com	मन्यते	is considered
	pared to	तन्वाः.	of that slender lady
कैमर्थ्यम्	the sense of 'what is	ददनम्	the face
	the use of '	दृष्टं चेत्	if seen
अपि	also	पद्मेन किम्	what with the lotus
प्रतीपम्	the Converse	इन्दुना किम्	what with the moon

Def. The assertion 'what is the use of the *upamāna*' (with reference to the *upameya* which is the subject on hand) is also considered as one of the *Pratipas*.

Ex. When the face of that slender lady was seen, what is the use of the lotus or of the moon.

V. रूपकम्—Metaphor.

Def. विषय्यभेदाद्रूपरञ्जनं विषयस्य यत् ।

Ex. रूपकं तत्तिधाधिक्यन्यूनत्वानुभयोक्तिभिः ॥

यत्	which		tical with the object
विषयस्य	of the object com		pared to
	pared	तत्	that
विषयभेदरूपकम्	the gratifying re	रूपकम्	the metaphor
	presentation as non	तत्	that (metaphor)
	different from the	अधिका	} in point of superi
	object compared to	न्यूनत	
विषयताद्वयरूपकम्	the gratifying re	अनुभवीतिभि	} ority, inferiority and
	presentation as iden	विषा	
			the absence of both
			is three-fold

Def The gratifying representation of the object compared (1) as non different from, and (2) as identical with, the object compared to is termed *Rupaka*. And each (of the said two kinds) is again three fold in point of (1) superiority, (2) inferiority and (3) the absence of both

The Metaphor is first held two-fold —(1) *अभेदरूपकम्* and (2) *ताद्वयरूपकम्*. Each of these is again three fold in point of superiority &c, of the object compared over the object compared to

Hence the Metaphor is six fold which are —

- | | |
|---------------------|-----------------------|
| 1 अधिकामेदरूपकम् । | 4 अधिकताद्वयरूपकम् । |
| 2 न्यूनामेदरूपकम् । | 5 न्यूनताद्वयरूपकम् । |
| 3 अनुभयामेदरूपकम् । | 6 अनुभयताद्वयरूपकम् । |

• *Examples of these in their reverse order*

No 3 अनुभयामेदरूपकम् ।

Ex. अयं हि धूर्जटिः साक्षाद् येन दग्धा. पुर. क्षणात् ।

अयम् (राजा)	this (king)	यत्	by whom
साक्षात्	in person, in bodily	क्षणात्	in a moment
	form	पुर	the cities (of his foes)
धूर्जटि	the God Śiva	दग्धा	were burnt
हि	indeed		

Ex This (ling) is indeed the very God Siva in bodily form, because by him the cities (of his foes) were burnt

Here, the king, the upameya, who is said to have burnt the cities of his foes is represented as non-different from the God Siva, the upamāna, the destroyer of the three cities of gold, silver and iron of the demon *tripura*, and in the absence of any superiority or of inferiority between these two objects, we have the example of Rupaka No 3

No 2 न्यूनामेदरूपकम् ।

Ex अयमास्ते विना शमुस्तार्त्तीयोक्तं विलोचनम् ।

अयम् (राजा) this (king)	विना	with out
तार्त्तीयोक्तम् third	शम्भु	God Siva
विलोचनम् eye	वास	in or sand

Ex Here stands (before us) this (ling), the God Sambhu himself without his third eye

Here, the ling, the upameya, having only two eyes is represented as non-different from the God Sambhu the upamāna, in the absence of his third eye i.e., with an inferiority in respect of eyes Hence, this is the example of Rupaka No 2

No 1 अधिकामेदरूपकम् ।

Ex शम्भुर्विश्वमवत्येष स्वीकृत्य समदृष्टिताम् ।

एष (राजा) this (king)	स्वीकृत्य	having assumed
शम्भु the God Siva	विश्वम्	the universe
समदृष्टिताम् equal to even eyes	अवत्येष	protects
in actuality		

Ex This (king), the God Sambhu himself, protects the world assuming impartiality (lit even eyes)

Here, the God Sambhu is said to have assumed two eyes in protecting the world while his third fiery eye clever in consuming the world was now removed in as much as his present work is the protection of the world and not consuming. Hence, we have here the superiority, i.e., the protection of the world with reference to the destruction of the world with the विषमदृष्टि uneven eyes or three eyes, and so this is the example of Rupaka No 1

No 6 अनुभयताद्रूप्यरूपकम् ।

Ex अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ।

अस्या	of this (lady)	लब्धे	when attained
मुखेन्दुना	face moon	इन्दुना	by the moon
नेत्रानन्दे	the delight of (our)	किम्	what
•	eyes		

Ex When the delight of (our) eyes has been attained by (seeing) the face moon of this (lady), what is the good of seeing the moon

Here, the face of the lady in question is represented as identical with the moon and in the absence of any superiority or of inferiority between them, we have here Rupaka No 6

No 5 न्यूनताद्रूप्यरूपकम् ।

Ex साध्वीयमपरा लक्ष्मीरमुधासागरोदिता ॥

इय साध्वी	this virtuous woman	अपरा	a second
अमुधासागरोदिता	not born of the	लक्ष्मी	Goddess of fortune
•	Milky Sea		

Ex This virtuous woman is a second Lakshmi (Goddess of fortune) not born of the Milky Sea

Here two different objects the virtuous woman and the Goddess of fortune, are represented as identical with an inferiority in as much as the former is not born of the Milky Sea and we have therefore here the example of Rupaka No 5

No 4 अधिकताद्रूपरूपकम् ।

Ex अयं कलङ्किनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते ।

अयम्	this	चन्द्रान्	from the moon
मुखचन्द्र	face-moon	अतिरिच्यते	is superior to
कलङ्किनः	spotted		

Ex This face moon (of this lovely woman) is superior to the spotted moon

Here, we have the superiority expressed in the example which needs no comment.

VI परिणाम — Commutation

Def परिणाम क्रियार्थयेद् विषयो विषयात्मना ।

Ex प्रसन्नेन हृगल्लेन वीक्षते मृदिरेक्षणा ॥

विषयो	the object compared to	परिणाम	the figure Commutation
विषयात्मना	under the character of the object compared	मृदिरेक्षणा	the lovely-eyed lady
क्रियार्थ	serving the purpose on hand	प्रसन्नेन	bright
येन	if	हृगल्लेन	eye-lotus
		वीक्षते	sees

Def When the upamāna (i.e. the lotus &c, the object superimposed) is identified with the upameya

(i.e., the eye &c., the subject of superimposition) and serves the purpose on hand (i.e., seeing &c.) it is the Commutation

Ex This lady of lovely eyes beholds with her bright eye-lotus

Here, the superimposed lotus not possessed of the power of beholding is identified with the lady's eye, the subject of superimposition, and is made to serve the purpose on hand, i.e., the act of beholding. In the *Rupika*, as per instance in the sentence 'दृग्मन् वीक्षे I see the eye lotus,' the imposed lotus served only to gratify the expression. In this figure, the act of seeing belonging to the subject of superimposition, the eye, is transferred to the object superimposed, the lotus, as in the present example

VII उल्लेख — Representation

Def बहुभिर्बहुधोस्त्रिधादेकस्योस्त्रिध इष्यते ।

Ex स्त्रीभिः कामोऽर्थिभिः स्वर्द्रुः कालः शत्रुभिरैति सः ॥

एकस्य	of one (object)	स्त्रीभिः	by the women
बहुभिः	by different persons	काम	as God of love
बहुधा	under different characters	एषि	was seen
उल्लेखात्	by delineating	अर्थिभिः	by the mendicants
उल्लेख	Representation	स्वर्द्रुः	as the tree of paradise
इष्यते	is regarded	शत्रुभिः	by (his) foes
स (कालः)	that God Krishna	काल	as God of death

Def When an object is delineated by different people under different characters, it is termed Representation

Ex He (God Krishna) was regarded as the God of love by the women, as the tree of paradise by the mendicants, and as the God of death by (his) foes

Here, the one and the same object is represented as distinct by different beholders on different occasions according to their liking or taste

2nd kind of Representation

Def एकेन बहुधोल्लेखेऽप्यसौ विषयभेदतः ।

Ex गुरुर्वचस्पर्जनोऽयं कीर्त्तौ भोषः शरासने ॥

(एकस्य	of one object)	यय (राजा)	this (king)
एकं	by one person	वचि	in speech
विषयभेदतः	through difference of peculiarities	गुरु	(is) grave or Brihaspati
बहुधा	under various characters	कीर्त्तौ	in fame
उल्लेखे	in the delineation	पर्जुन	(is) white or Arjuna
अपि	also	शरासने	in bow
असौ	that, i.e., Representation	भोष	(is) terrible or Bhishma

Def When an object is delineated by one person, i.e., by one perceiver, under various characters through difference of peculiarities, it is also termed Representation

Ex. He (the king) is grave (Brihaspati) in speech, white (Arjuna) in fame, and terrible (Bhishma) in bow

Here, one and the same king is represented as distinct by one and the same beholder but through difference of peculiarities belonging to the object delineated

VIII श्रुतिमान्—Reminiscence or Rhetorical Recollection.

IX. भ्रान्तिमान्—Mistaker.

X सन्देहः—Doubt

Def स्यात् स्मृतिभ्रान्तिसन्देहैस्तदं कालं कृतिचयम् ।

श्रुति भ्रान्ति सन्देहै	by (expressions of) recollection, mistake and doubt	go by the names of Recollection, Mistaker and Doubt (respectively)
तीदृशकालकृतिचयम्	three figures that	

Def (1) Expressions of a certain object capable of arousing an impression in the mind favouring a recollection, (2) mistaking a certain object to be something else similar to it, and (3) doubting the certainty of an object are respectively termed Reminiscence, the Mistaker and Doubt. Or in other words —

(1) A recollection of an object, experienced before, that arises from the sight of some other object similar to it, is termed Reminiscence

(2) The Mistaker is the representation of an object, i.e., face &c as something else, i.e., lotus &c, as suggested by the skill of the poet, on account of the close resemblance of those two objects

(3) When the certainty of an object under delineation is doubted through poetical skill, it is called Doubt

Example of Reminiscence.

पंथात् पश्यतः स्मृतामुखं मे गाहते मनः

पंथात्	lotus	{ स्मृत्युषम्	the face of the be-
पश्यतः	seeing		loved
मे मनः	my mind		गाहते

Seeing this lotus, my mind recollects the face of my beloved

Example of the Mistaker.

अयं प्रमथमधुपस्त्वन्मुखं वेत्ति पंकजम् ।

अयम्	this	पंकजम्	lotus
प्रमथमधुप.	intoxicated bee	वेत्ति	understands
त्वन्मुखम्	thy face		

(Lady!) this intoxicated bee understands thy face to be the lotus (through mistake)

The difference between this figure and the Rūpika (V) is, that, in the latter, we identify the face with the lotus without mistaking the one for the other, whereas, in this figure, the mistake is clearly expressed as in the foregoing example

Example of Doubt

पंकजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः ।

अस्माकम्	to us	वा	or	
पंकजम्	lotus	इति	so	•
वा	or	निर्णय	decision	•
सुधांशु	moon	न	not.	

We are not able to decide whether (the object before us) is the lotus or the moon (nectar rayed)

Thus, we see that these three figures are founded upon the close resemblance, of the objects seen and experienced before, that gave rise to a recollection, mistake or doubt.

XI अपह्नुतिः—Concealment.

There are six varieties of this figure which are .—

1. शुद्धापह्नुतिः Concealment pure
2. हेत्वपह्नुतिः Do. attended with a reason.
3. पर्यस्तापह्नुतिः Do. transferred.
4. भ्रान्तापह्नुतिः Do. under a mistake
5. ज्ञेयापह्नुतिः Do. of the skilful
6. कौतवापह्नुतिः Do. of the deceitful.

1. शुद्धापह्नुतिः—Concealment pure.

Def शुद्धापह्नुतिरन्यस्यारोपार्थी धर्मनिह्वः ।

Ex नायं सुधांशुः किं तर्हि व्योमगंगासरोरुहम् ॥

अन्यस्य'	of the object not on	अयं	this
	hand	सुधांशु	moon
आरोपार्थ	causing superimposi	न	not
	tion	किं तर्हि	then, what is that
धर्मनिह्व	denial of the character	व्योमगंगासरोरुहम्	the lotus of the
शुद्धा	pure		celestial Ganges
अपह्नुति	Concealment		

Def शुद्धापह्नुति is the denial of the real character (of an object on hand such as moon &c) for the purpose of superimposing (upon it) the character of another (object lotus &c, not on hand).

Ex. This (the object before us) is not the moon (nectar-rayed) but it is the lotus of the celestial Ganges

2. हेत्वपह्नति.—Concealment with a reason.

Def स एव युक्तिपूर्वञ्चेदुच्यते हेत्वपह्नतिः ।

Ex. नेन्दुस्त्रीवो न निश्चर्कः सिंधोरौर्वीयमुत्थितः ॥

स (धर्मविज्ञ) एव	the same i.e.,	इन्दु	moon
	the denial of the	न	not
	character	तौ	hot
युक्तिपूर्व	based upon a reason-	निशि	at night
	ing	अथ	sun
चेत्	if	न	not
हेत्वपह्नति	Concealment with a	सिन्धो	from the ocean
	reason	उत्थित	sprung up
उच्यते	is called	चौर	the submarine fire
अथम्	this		

Def The above, i.e., the 'Concealment pure' when based upon a reasoning, is termed हेत्वपह्नति ।

Ex. This is not the moon, (because it is) hot; (not even) the sun, (because it is) night, but it is the submarine fire come out of the ocean.

3 पर्यस्तापह्नति —Concealment transferred

Def अन्यत्र तस्यारोपाधः पर्यस्तापह्नतिश्च सः ।

Ex. नायं सुधांशु किं तर्हि सुधांशु. प्रेयसीसुखम् ॥

अन्यत्र	on another object	अथम्	this
तस्य	of that (object on	सुधांशु	moon
	hand)	न	not
आरोपाध	causing superimposi-	किं तर्हि	then which (is called
	tion		moon)
स	that	प्रेयसीसुखम्	the face of (my) lo-
पर्य-ति	Concealment trans-		loved
	ferred	सुधांशु	moon.

Def. ' *Paryastūpahnuti* is that in which the real character of an object (moon &c.) is denied and the same is superimposed upon another object (face of a damsel).

Ex. This is not the moon (nectar-rayed). Then which is moon? The face of my beloved is the moon (nectar-rayed—not being endowed with burning character).*

4. भ्रान्तापह्नतिः—Concealment under a mistake.

Def भ्रान्तापह्नतिरन्यस्य शंकायां भ्रान्तिवारणे ।

Ex तापं करोति सोत्कम्पं, ज्वरः किं? न सखि स्मरः ॥

अन्यस्य	of another person	तापम्	heat
शंकायाम्	in doubt	करोति	produces
भ्रान्तिवारणे	in the removal of the mistake	ज्वरः किम्	is it fever?
भ्रान्तापह्नति	it is Concealment under a mistake	सखि	friend!
पील दम्	accompanied by trembling	न	no
		स्मरः	the God of love

Def. When a person is in doubt (i.e., under a mistaken notion as to the real character of an object on hand) and when that doubt is warded off (by the mention of the real thing), it is *Bhrantāpahnuti*.

Ex. (It) produces heat accompanied by the trembling of the body* Is it fever? † No, friend! It is the God of love. ‡

* Said by a lady pining under separation

† Said by her female friend that chanced to be near her

‡ Reply made by the former to the latter.

5 क्लेपापह्नुतिः—Concealment of the skilful

Def क्लेपापह्नुतिरन्यस्य शंकातस्तथ्यनिह्वे ॥

Ex प्रजल्पन्मत्पदे लग्नः, कांतः किं ? न हि नूपुरः ॥

अन्यस्य	of another person	प्रजल्पन्	prattling
शंकातः,	owing to fear	मत्पदे	in my foot
तथ्यनिह्वे	for the purpose of denying the real sense	लग्न	clung
क्लेपापह्नुति	Concealment of the skilful	कांत किं	is it (thy) lover?
		न हि	no, no
		नूपुर	anklet

Def. When a person (having once given expression to some real object) denies the same (by interpreting it otherwise) for fear of being understood by another person (in its real sense), it is termed the Concealment of the skilful.

Ex. Prattling (something he) clung to my foot.*
Is it thy lover ? † No, no It is my anklet. ‡

6. कैतवापह्नुति—Concealment of the deceitful

Def कैतवापह्नुतिर्व्यक्तौ व्याजाद्यैर्निह्वेतैः पदैः ।

Ex. निर्वान्ति स्मरनाराचाः कांताहक्पातकैतवात् ॥

व्याजाद्यै निह्वेतै पदै	by words of denial व्याज &c.		blance of the glances of a damsel
व्यक्तौ	if expressed	स्मरनाराचा	the arrows of the God of love
कैतवापह्नुति	Concealment of the deceitful	निर्वान्ति	issue forth
कांताहक्पातकैतवात्	under the sem		.

* Said by a lady to her confidential companion

† Question asked by another lady that chanced to come there at that time

‡ Reply made by the first lady.

Def. When (the denial of the real character of an object on hand) is clearly expressed by the words of denial व्याज etc., it is the Concealment of the deceitful.

Ex. The arrows of the God of love issue forth under the semblance of the glances of a damsel.

व्याज = under the semblance of, under the pretext of.
 व्याद्य etc includes such other words मिथ, कपट, छल, छद्म, कैतव ।

XII. उपेक्षा—Poetical fancy.

Def संभावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।

उक्तानुक्तास्पदोद्याव सिद्धासिद्धास्पदे परे ॥

वस्तु हेतु फलात्मना	under the character of (1) nature (2) cause and (3) effect (of another object)	परि	mention of the fancy is mentioned or not mentioned the other two : <i>उत्प्रेक्षा</i> and <i>फलोत्प्रेक्षा</i>
संभावना	imagining	सिद्ध असिद्ध आश्रया	where the subject of the fancy is an accomplished or unaccomplished one
उपेक्षा स्यात्	is Poetical fancy		
चतु	of these		
आद्या	first : <i>उत्प्रेक्षा</i>		
उक्ता अनुक्ता आश्रया	where the occa		

Def. The Poetical fancy is the imagining of an object on hand under the character of another object not on hand under three heads, viz, (1) nature, (2) cause and (3) effect. (And thus the figure is first three-fold). Of these, the first वस्तुउत्प्रेक्षा or as it is generally called स्वरूपोत्प्रेक्षा is two-fold according as the occasion of the fancy is mentioned or not mentioned. The other two, i.e., हेतुउत्प्रेक्षा and फलोत्प्रेक्षा are each

two-fold according as the subject of the fancy is an accomplished or unaccomplished one.

स्वरूपोत्प्रेक्षा is that in which the state, condition or natural appearance of an object is imagined by the poets to be the state, condition or natural appearance of another similar object. **हेतुव्येक्षा** is that in which something is imagined to be the effect of some other thing which cannot form its real cause. **फलव्येक्षा** is that in which something is imagined to be the cause of some other thing which is not its real effect.

Example of स्वरूपोत्प्रेक्षा (1) where the occasion of the fancy is mentioned.

धूमस्तोमं तमः शंके कोकीविरहशुष्यणाम् ।

तमः	the darkness	धूमस्तोमम्	the mass of smoke
कोकीविरहशुष्यणाम्	the fire of separation of koki birds	शंके	I suspect

I suspect (this) darkness to be the mass of smoke of the fire of separation of the koki birds.

Here, the darkness and the smoke are similar in appearance. The poet is aware that it is darkness. He then fancies it to be the smoke of the fire of separation of the koki birds which is the occasion of the fancy.

Example of स्वरूपोत्प्रेक्षा (2) where the occasion of the fancy is not mentioned.

लिम्पतीव तमोद्गानि वर्पतीवांजनं दमः ।

तमः	darkness	दमः	sky
चद्गानि	limbs	चद्जनम्	collyrium
दिम्पति इव	anooints as it were	वर्पति इव	rains as it were

Here, the enmity, between the moon and the lotuses, on account of the latter's contraction on the appearance of the former, is natural, and the cause ascribed to it, i.e., with a desire of attaining the beauty of the lady's face is not real and is due to the fancy of the poet. The cause not being an established one, this forms an instance of *अभिज्ञासदा हेतुत्प्रेक्षा* ।

Ex मध्यः किं कुचयोर्धृत्यै वद्धः यनकदामभिः ।

मध्य	waist	किम्	what
कुचयो	of breasts	यनकदामभि	by the golden strings
धृत्यै	for the support	वद्ध	was tied

Lady ! Is it for the support of thy breasts that thy waist was tied by the golden strings (in the form of the lady's foldings) ?

Here, the lady's breasts are naturally placed above the waist, whereas, the poet describes the natural goldlike folds over the navel of the lady as three golden strings tied round the waist as if to support the breasts. The fact being an accomplished one, this is an instance of *सिद्धविषया फलोत्प्रेक्षा* ।

Ex प्रायोऽजं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति ।

पद्म	lotus	प्राप्तुं	to get
त्वत्पदेन	with thy foot	तपस्यति	perhaps
एकम्	the oneness, i.e., like- ness	तोये	in the water
		तपस्यति	does penance

Lady ! the lotus does penance in the water perhaps to become identical with thy foot

Here, the lotuses naturally grow in water, and the poet artfully attributes another cause for their,

standing in the water, which is no doubt the work of his imagination ; and this being an unaccomplished one, it is an instance of असिद्धवियया फलोत्पेक्षा ।

XIII. अतिशयोक्तिः—Hyperbole.

There are seven kinds of this figure:—

- | | | |
|----------------------|-----------|----------------------------|
| 1. रूपकान्तिशयोक्तिः | Hyperbole | Metaphorical. |
| 2. भेदकाति० | Do. | asserting a difference. |
| 3. संयन्धा० | Do. | asserting a connection. |
| 4. असंयन्धा० | Do. | asserting a disconnection. |
| 5. अकृमा० | Do. | asserting a want of order. |
| 6. अपला० | Do. | asserting fickleness. |
| 7. अत्यन्ता० | Do. | of the highest degree. |

Of these, No 1 is two-fold : (a) शुद्धा—Pure and (b) सापेक्षया—founded upon the ornament of Concealment (XI).

the blue lotuses and shafts with which they are respectively identified *

1 (b) सापह्नुवा रूपकातिशयोक्ति ।

Def यद्यपह्नुतिगर्भत्वं सैव सापह्नुवा मता ।

Ex. त्वत्सूक्तिषु सुधा राजन् भ्राता. पश्यन्ति तां विधौ ॥

अपि	if	राजन्	O king
अपह्नुतिगर्भत्वं	founded upon the	सूक्तिषु	in thy good speeches
	ornament	सुधा	nectar
	ment	भ्राता	infatuated people
सैव सापह्नुवा	metaphorical hyper	वान्	that
	bole pure itself found	विधौ	in the moon
	ed upon the ornament	पश्यन्ति	see
	of Concealment		
मता	is considered (by the		
	poet)		

Def If the same, i.e. the Metaphorical Hyperbole No 1 (a) is founded upon the ornament of Concealment, then it is called सापह्नुवा रूपकातिशयोक्ति ।

Ex. O king ! Nectar exists in thy good speeches, but the infatuated people see the same in the moon

* Here, 'the sweetness in the good speeches of the king is the nectar—is the Hyperbole No 1 (a), because the upamāna nectar is used for upameya 'sweetness' Again, the nectar which is in the moon is denied and that which exists in the good speeches of the king is called nectar and hence we have the ornament of Concealment also

* This comprehension brings about the superior excellence of the upameya over the upamāna.

३ भेदकातिशयोक्तिः ।

DEF भेदकातिशयोक्तिस्तु तस्यैवान्यत्ववर्णनम् ।

Ex अन्यदेवास्य गांभीर्यमन्यद्वैर्यं महीपतेः ॥

तस्यैव	of the object described	अन्यदेव	(is regarded) as another, i.e., strange or extraordinary
अन्यत्ववर्णनम्	description as another	द्वैर्यम्	courage
भेदकातिशयोक्तिः	Hyperbole asserting a difference	अन्यत्	(is regarded) as another, i.e. strange.
अस्य	of this (king)		
गांभीर्यम्	profundity		

Def When the thing described is comprehended as another, i.e., as extraordinary or strange or peculiar, it is called भेदकातिशयोक्तिः ।

Ex Strange is the profundity of this king and strange is his courage also

Here, the profundity and the courage of the king are considered as extraordinary because a difference is asserted between the profundity and courage of an ordinary man and those of the king

3 संबन्धातिशयोक्तिः ।

DEF संबन्धातिशयोक्तिः स्वादयोगे योगकल्पनम् ।

Ex सौधायाणि पुरस्याम्य स्पृशन्ति विधुमंडलान् ॥

अयोगे	when there is no connection	स्वात्	is (called)
योगकल्पनम्	assertion of a connection	अस्य पुरस्य	of this town
संबन्धातिशयोक्तिः	Hyperbole asserting a connection	सौधायाणि	'exp. of the towers
		विधुमण्डलम्	the disc of the moon
		स्पृशन्ति	touch or kiss (स्पर्श)

Def When a connection is asserted where there is really none, it is called **सम्बन्धातिशयोक्तिः** ।

Ex The tops of the mansions of this town kiss the disc of the moon.

Here, the tops do not really touch the disc of the moon, still they are asserted to do so on account of their extraordinary height

4 असम्बन्धातिशयोक्तिः ।

Def योगेऽप्ययोगोऽसंबन्धातिशयोक्तिरित्युच्यते ।

Ex त्वयि दातारि राजेन्द्र खट्वुमान्नाद्रियामहे ॥

योनिं यदि	though there is con	राजेन्द्र	O best of kings !
	nection	त्वयि दातारि	when thou art a donor
अयोग	(the assertion of) dis	खट्वुमान्	the trees of the para-
	connection		dise
असम्बन्धा-ति	Hyperbole asserting	न आद्रियामहे	we won't devote to,
	a disconnection		

Def Denial of connection where there is really a connection is called **असम्बन्धातिशयोक्तिः** ।

Ex O best of kings ! As long as thou remainest here, as our liberal donor, we won't devote ourselves to the wish yielding trees of Indra's paradise

This is addressed by the mendicants to a king of very liberal donations. They, the mendicants, say that as long as this king is their donor, they sever their connection with the Kalpa tree. Here, the connection of the mendicants with their wish-yielding tree which is, as its very name implies, renowned for its liberality is denied

5 अक्रमातिशयोक्ति ।

Def अक्रमातिशयोक्तिः स्यात्सहत्वे हेतुकार्ययोः ।

Ex आलिङ्गन्ति समं देव ज्यां शराश्च पराश्च ते ॥

हेतुकार्ययो	of the cause and effect	ते	thy
सहत्वे	in the simultaneity	शराश्च	arrows
अक्रमा—क्ति	Hyperbole asserting a want of order	पराश्च	foes
देव	O king !	ज्याम्	(1) bow string (?) earth
		समम्	simultaneously
		आलिङ्गन्ति	clasp

Def When the cause and effect are said to have taken place simultaneously, or, in other words when the effect is said to co exist with the cause it is called अक्रमातिशयोक्ति ।

Ex O king ! Thy arrows and thy foes both clasp the *jya* simultaneously

Observe the pun on the word *jya* which means 'bow string' and 'earth' The arrows are said to clasp the bow string and the foes, the earth i.e., they fall down on earth dead being struck with the arrows of the king It is usual that cause precedes the effect Here, the effect, the falling down dead on earth, is said to co-exist with the cause, the issuing of an arrow Hence, it is called अक्रमातिशयोक्ति ।

6 चपलातिशयोक्ति ।

Def चपलातिशयोक्तिस्तु कार्य्ये हेतुप्रसक्तिर्ने ।

Ex यास्यामीत्युदिते तन्वा वलयोऽभवद्भूमिकां ॥

कारे	+ the effect	सुधा	of the slender lady
अनुपसक्ति*	when the cause was under discussion	कर्मिका	ring
चपला—क्ति	Hyperbole asserting fickleness	बलय	bracelet
यास्यामि इत्युदिते	when said (by the lover) 'I go	अभवत्	became.

Def If the effect is described to have taken place without the cause, or, literally, if the effect is said to have taken place when the cause was under discussion, i.e., not yet begun, it is then called चपलातिशयोक्ति ।

Ex No sooner did the lover say 'I shall go' than the ring of his slender lady became her bracelet.

When the lover simply said 'I shall go' but did not actually go, his beloved became so very thin at the very thought of her lover's future separation that the ring of her finger served as bracelet for her hand. Here the cause was only expressed but did not actually take place and we see the effect is produced without the cause

7 अत्यन्तातिशयोक्ति ।

Def अत्यन्तातिशयोक्तिस्तत्पौर्वापर्यव्यतिक्रमे ।

Ex अये भानो गतः पश्चादनुनीता प्रियेण सा ॥

* Is explained by the commentator as इत्युदिते—without cause

*तत् प्रोक्तं तदर्थं व्यतिक्रमे	when there	अद्य	in the beginning, i.e.,
is a violation of the			previously
priority and posteriority of those (i.e.,		मान	anger
of the cause and effect)		गत	subsided
		सा	she
		विषय	by her lover
अथ - हि	Hyperbole of the	पश्चात्	afterwards
highest degree		अनुनीता	was conciliated

Def. When the relation of priority and posteriority is violated, i.e., when the due order is inverted, or, in other words, when the effect is said to have preceded the cause, it is अत्यन्तातिशयोक्ति ।

Ex The anger (of the beloved lady) had previously subsided Afterwards, she was conciliated by her lover.

Here, a lady angry, through love, at the absence of her lover removed her anger at the moment the lover came before her The lover not knowing the subsidence of the anger of the lady excused himself of his absence which was unnecessary at that stage

XIV तुल्ययोगिता—'Equal Pairing'.

Def वस्तूनामिदरेषां वा धर्मैक्यं तुल्ययोगिता ।

Ex संकुचन्ति सरोजानि खैरिणीवदनानि च ॥ *

वस्तूनाम्	of objects on hand	सरोजानि	lotuses
इतरस्याम् वा	or of those not on hand	खैरिणीवदनानि च	And the faces of the adulterous women
धर्मैक्यम्	sameness of attribute	संकुचन्ति	become contracted
तुल्ययोगिता	Equal Pairing		

* तत् = तयो of those, i.e., of the cause and effect.

Def The sameness of attribute of objects on hand or of objects not on hand, is called तुल्य योगिता ।

Example of objects on hand.

The lotuses become contracted as well as the faces of the adulterous women

This being the description of the rise of the moon, the lotuses are said to contract, and the moonlight being an impediment to the free movements of the harlots, their faces also are said to contract or droop

Observe —Here, the lotuses and the faces of the women are the objects on hand and are associated with one common attribute

Example of objects that are not on hand

त्वदगमार्दवे दृष्टे कस्य चित्ते न भासते ।

मालतीशशम्ललेखा कदलीना कठोरता ॥

त्वदगमार्दवे दृष्टे	when the softness		mine moon's ray and
	of thy limbs was per-		the plantain
•	ceived	कठोरता	hardness
कस्य चित्ते	in whose mind	न भासते	will not become man's
मालती कदलीनाम्	of the jasm		fest.

Ex Lady! In whose mind will not the hardness of the jasmimine, the lunar ray and the plantain be manifest when the softness of thy limbs was perceived?

Here, the jasmimine &c, the objects unconnected with the subject, are associated with one and the same attribute, that is, the quality of hardness

Equal Pairing, second kind.

Def. द्विधाहिते वृत्तितौल्यमपरा तुल्ययोगिता ।

Ex. प्रदीयते पराभूतिर्मित्वावयोस्त्वया ॥

द्विधाहिते	in a friend and foe	मित्वावयो	to the friend and foe
वृत्तितौल्यम्	the sameness of be- haviour	पराभूति	immense riches (to a friend)
अपरा	another	पराभूति	defeat (to a foe)
तुल्ययोगिता	Equal Pairing	दीयते	is distributed.
त्वया	by thee		

Def. The description of the sameness of be-
haviour towards a friend and a foe is another kind of
Equal Pairing.

Ex (O ling 1), Parabuti is equally distributed
by thee both to thy friend and to thy foe.

परा and भूति are two separate words meaning im-
mense riches when applied to 'friend', when taken as
one word, पराभूति means 'defeat' and applies to 'foe';
however the same word being used to friend and foe,
this must be taken as instancing the figure without
referring to its meaning

Observe —This is possible only under a pun.

Equal Pairing, third kind

Def. गुणोत्कृष्टैः समीकृत्य वचोऽन्या तुल्ययोगिता ।

Ex. लोकपालो यमः पाशो श्रीदः शक्रो भवानपि ॥

गुणोत्कृष्टै	with those possessed of superior qualities	पाराशरी	Varuna
समीकृत्य	having placed on the same footing	श्रीद	Kubera
वच	description	इन्द्र	Indra
अन्यथा	another	अथान् अपि	as well as thyself
हृत्पथयोगिता	Equal Pairing	लोकपाल	a regent of the quar- ter (and the ruler of the earth
यम	God of death		

Def The description of placing one object on a footing of equality with those possessed of superior qualities is termed a third kind of *Equal Pairing*

Ex (O Lord !) Yama, Pāsi, Śrīda, Śakra as well as thyself are each a *Lokapāla*

Lokapāla = a regent or guardian of a quarter = a ruler of earth

Yama—the God of death, the regent of the Southern quarter

Pāsi—Varuna, the regent of the Western quarter and of the oceans

Śrīda = Kubera, the regent of the Northern quarter and the God of riches and treasure

Śakra = Indra the regent of the Eastern quarter and the king of the Gods

XV दीपकम्—The Illuminator

Def वदन्ति वर्यावर्याना धर्मैक्य दीपक बुधाः ।

Ex मदेन भाति कलम. प्रतापेन महीपति. ॥

वदन्ति	of objects on hand	वदन्ति	call
कसम	and those not on	कसम	young elephant
मदन	hand	मदन	by ichor
भाति	the common attribute	भाति	shines
महोपति	the learned	महोपति	Lord of earth
मतायेन	Illuminator	मतायेन	by valour

Def When objects on hand and those not on hand are associated with a common attribute (mentioned only once), the learned call it the Illuminator

Ex The young elephant shines by its ichor and this lord of earth by his valour

Here, the elephant, the object not on hand, and the king, the object on hand, are together associated with one and the same attribute, *the action of shining*. Just as a lamp standing in one place illumines the several objects round it, so in the present figure one finite verb serves as predicate to two or more nominatives. Compare the maxim of the lamp placed over a threshold *देहलीदीपन्याय* । It takes its origin from a lamp hanging over the threshold of a house which by its peculiar position, serves to light the rooms on both sides, and is used to denote something which serves a two-fold purpose at the same time. *Apte*

In the Equal Pairing No 1 (Fig XIV), the objects on hand if associated with one and the same attribute formed one kind of the figure, and the objects not on hand if associated with one and the same attribute formed another kind of the same figure (observe the word *वा* in the Definition). In the Illuminator, the objects on hand and those not on hand are together

associated with one common attribute mentioned only once.

XVI. आवृत्तिदीपकम्—The Illuminator by repetition.

Def. विविधं दीपकावृत्तौ भवेदावृत्तिदीपकम् ।

Ex. वर्षत्यंबुदमालेयं वर्षत्येषा च शर्वरी ॥

दीपकावृत्तौ	in the repetition of	वर्षन्	will be
	the Illuminator	इयं वंबुदमाला	this range of clouds
विविधम्	three kinds	वर्षति	rains
आवृत्तिदीपकम्	Illuminator by re- petition	एषा शर्वरी च	and this night
		वर्षति	looks like a year.

विविधम् i.e., by repetition of 1 पद 'word', 2 अर्थ 'signification' and 3 उभय 'both word and signification'.

Def. By repetition of (1) word, (2) signification and (3) both, we have the three kinds of the figure आवृत्तिदीपकम् ।

Ex. This range of clouds rains and this night looks like a year.

This is the example of No. 1 यदावृत्तिः । Here, the verb वर्षति, a पद, is repeated though with different significations. The first is the form of the third person, singular number, present tense of the root वृष् 'to rain', and the second is the form of the third person, singular number, present tense of the nominal verb derived from the noun वर्ष 'a year'.

, Example of No. 2. अर्थावृत्तिः ।

उन्मीलन्ति कदंबानि स्फुटन्ति कुटजद्रुमाः ।

कदंबानि	kadambari flowers	कुटजद्रुमाः	kutaja creepers
उन्मीलन्ति	blossom	स्फुटन्ति	bloom forth.

Ex. The kadamba flowers blossom and the kutaja creepers bloom forth.

उन्मीलन्ति and स्फुटन्ति mean the same thing and we have here a repetition of signification.

Example of No. 3. उभयावृत्ति ।

माद्यन्ति चातकास्तृप्ता माद्यन्ति च शिखावलाः ।

वृप्ता	satisfied	शिखावलाः	peacocks
चातकाः	chātaka birds	माद्यन्ति	rejoice
माद्यन्ति	rejoice		

Ex. The satiated chātaka birds rejoice and the peacocks also rejoice (at the sight of the clouds).

Here, the same word माद्यन्ति is repeated in the same meaning and hence it is called उभयावृत्तिदीपकम् ।

XVII. प्रतिवस्तूपमा—Typical Comparison.

Def. वाक्ययोरेकसामान्ये प्रतिवस्तूपमा मता ।

Ex. तापेन भानते सूरः शूरध्यापेन राजते ॥

वाक्ययो	in (the sense of) two sentences	सूर	the sun
एकसामान्ये	if one common attribute (is expressed)	तापेन	with intense heat
प्रतिवस्तूपमा	Typical Comparison	भानते	shines
मता	is recognized	शूरध्यापेन	and thus warrior
		राजते	with (his) bow
			looks brilliant

Def When, in two sentences one of which describes the object compared and the other the object compared to, the same common attribute is expressed but by different words, it is termed Typical Comparison.

Ex The sun shines with intense heat and this warrior looks brilliant with his bow

Here, the actions of shining and looking brilliant, though mean the same thing, are expressed by different words to avoid the fault of repetition

XVIII दृष्टान्तः—Exemplification

Def चेद्विषयप्रतिबिम्बत्वं दृष्टान्तस्तद्वल्लङ्घतिः ।

Ex त्वमेव कीर्त्तिमान् राजन् विधुरेव हि कांतिमान्॥

चेत्	if	दृष्टान्त	Exemplification
*वाक्ययो	in (the sense of) two sentences	राजन्	O king !
विषयप्रतिबिम्बत्वं	relation of type and proto-type	त्वमेव	thou only
तत्	then	कीर्त्तिमान्	possessed of fame
		विधुरेव हि	moon only
		कांतिमान्	radiant.

Def If two sentences, one of which contains the object compared and the other the object compared to, stand in relation of type and proto type, or, in other words, contain similar attributes reflectively expressed, it is called Exemplification

Ex O king ! Thou art the only being possessed of fame and the moon is the only object having radiance

Here, *possessing fame* and *having radiance* are similar attributes and the two sentences stand in relation of type and proto type. The first sentence is exemplified by the second in which a renowned object, the moon, whose radiance has been experienced

as excellent, is employed as a type. The difference between this figure and प्रतिवस्तूपमा is that the common attributes here are similar but in the latter they are identical. In the प्रतिवस्तूपमा the couple of sentences terminates in conveying the same sense ; whilst in the example of the present figure the sentences have similar sense reflectively expressed and not the same.

XIX. निदर्शना । Illustration (First kind.)

Def. वाक्यार्थयोः सदृशयोरैक्यारोपो निदर्शना ।

Ex. या दातुः सौम्यता सेयं पूर्णेन्दोरकलंकता ॥

सदृश्योः	'similar	दातु	of a donor
वाक्यार्थयोः	in the significations	सौम्यता	mildness
	of two sentences	सेयम्	that itself
एक्यारोपः	attribution of identity	पूर्णेन्दोः	of the full moon
निदर्शना	Illustration	अकलंकता	stainlessness.
या	which		

Def. A description, resulting in the identity of the significations, of two sentences, which are similar, i.e., which terminate in a comparison or similarity, is called Illustration.

Ex. That mild nature if possessed by a donor answers to the stainlessness of the full moon.*

Here, the impossibility of the existence of the full moon without the black spot corresponds to the

* In Sanskrit, the relative and correlative clauses are reckoned as two separate sentences.

non existence of a donor destitute of anger Thus, we see that the two sentences terminate in a comparison.

The difference between this figure and the दृष्टान्त XVII is that in दृष्टान्त similar attributes are stated whereas here they are not stated . Here, the two sentences employed are dependent upon each other in their meanings but in the दृष्टान्त they are independent

2nd kind of Illustration

Def पदार्थवृत्तिमप्येके वदन्त्यन्यां निदर्शनाम् ।

Ex त्वन्नेत्रयुगलं धत्ते लीलां नीलांबुजन्मनोः ॥

एके	certain writers on	वदन्ति	say
	Rhetoric	तन्नेत्रयुगलम्	thy two eyes
पदार्थवृत्तिम्—पदार्थे	in a thing	नीलांबुजन्मनी	of the two blue
वृत्तिम् ऐक्यवृत्तिम्	the state of		lotuses
	being identical	लीलाम्	charmingness
अन्याम् निदर्शनाम्	another kind of	धत्ते	bears
	Illustration		

Def If a thing is described as bearing the property of another, then it is another kind of Illustration according to certain writers on Rhetoric

Ex (Lady I) Thy two eyes bear the charmingness of the two blue lotuses

3rd Kind of Illustration

Def अपरां बोधनं प्राहुः क्रिययासत्सदर्थयोः ।

Ex नश्येद्राजविरोधीति क्षीणं चन्द्रोदये तमः ॥

क्रियया	by an action of a	तम	darkness
असत्सदवैधी	certain object	चन्द्रोदये	at the rise of the
	of the unreal and		moon
	real objects	राजविरोधी	the enemy of a king
बोधनम्	intimation		or moon
अपरा	third kind of Illus-	नश्येत्	will perish
	tration	इति	so intimating
प्राह	(the learned) call	धीरम्	vanished.

Def The intimation, by an agent engaged in a certain action, of the unreal and the real state of things signified by the action itself, it is termed the third kind of Illustration

Ex "The enemy of a king (moon) will perish"—telling this, the darkness, on the rise of the moon, vanished

Here, the darkness is the agent in the act of intimating to the world the above fact, the result of its own experience which is certainly unreal. This forms the example of unreal state of things

Example of the real state of things —

उदयन्नेव सविता पद्मेध्वर्पयति श्रियम् ।

विभावयन्समृद्धौना फलं सुहृदनुयहम् ॥

सविता	the sun	विभावयन्	(thus) intimating
उदयन्नेव	just when it rises	पद्मेषु	on the lotuses
सुहृदनुयहम्	rewarding the friends	श्रियम्	splendour
समृद्धौनाम्	of one's riches	अपयति	consigns
फलम्	the chief object		

Ex 'The chief object of one's having riches consists in rewarding his friends'—thus intimating (to the

would), the sun, just on its rise, consigns its own treasures (splendour) to the lotuses

Here, the sun is the agent in the act of intimating to the world the above fact which is real as the lotuses bloom only on the rise of the sun

XX व्यतिरेक —Dissimilitude or Contrast

Def व्यतिरेको विशेषश्चेदुपमानोपमेययोः ।

Ex शैला इवोन्नता. सत. किंतु प्रकृतिकोमला ॥

उपमानोपमेयौ	between the object	सत	good people
	compared to and that	शैला इव	as mountains
	compared	उन्नता	are high
विशेष	any peculiarity	किंतु	but
अत	if asserted	प्रकृतिकोमला	are delicate by nature
व्यतिरेक	Dissimilitude or Contrast		

Def If any characteristic difference is asserted between the object compared to and that compared, then it is called Dissimilitude or Contrast

Ex Good men are as high as mountains , but they (good men) are delicate by nature

Here we see a similitude between the good men, upameya, and the mountains upamana in one respect and a dissimilitude in another respect

XXI सहोक्ति । Connected Description or a Speech with सह 'with'

Def सहोक्ति सहभावश्चेद्भासते जनरजन ।

Ex. दिङ्गतमगमत्तस्य कीर्त्तिं प्रत्यर्थिभिः सह ॥

चेत्	if	कीर्ति	fame
जनरंजन	pleasing to the people	प्रत्यभि सह	together with (his)
	pleasure		foes
सहभाव	simultaneity	दिगन्तम्	to the end of the
भासते	shines forth		quarters
सहोक्ति	Connected Speech	अगमम्	reached
तस्य	of that (king)		

Def A description of simultaneity or conjunction which will excite a pleasing (poetical) delight in the people's (mind) is called the Connected Description

Ex The fame of that king has reached the end of the quarters together with his foes

Here, the reaching of the fame to the end of the quarters is directly expressed and that of the foes is indirectly expressed by the word सह । सह denotes simultaneity of two actions that are of one and the same kind. The idea conveyed in the present example is that both the king's fame and the enemies reached the end of the quarters at the same time. Thus we see that this figure consists in the description of simultaneous action connected with सह ।

XXII विनोक्ति — Speech of Absence or Speech with विना 'without'

Def विनोक्तिशेषिना किञ्चित्प्रस्तुतं हीनमुच्यते ।

Ex विद्या हृद्यापि साऽवद्या विना विनयसंपेदम् ॥

येत्	if	विद्या	the learning
किंचिदिना	in the absence of some	इहा चपि	though pleasing
	other thing	विनयपदम्	excellence of good
प्रस्तुतम्	the object on hand		behaviour
होमम्	as inferior	विना	without
स्यते	is represented	या	that, i.e., the learning
विनोक्तिः	Speech of Absence	चरया	'censurable

Def When an object on hand is represented as inferior in the absence of some other object, it is termed the Speech of Absence

Ex In the absence of excellent good behaviour, the learning, though pleasing, is censurable.

Speech of Absence, second kind.

Def तच्चैत्किंचिदिना रम्यं विनोक्तिः सापि कथ्यते ।

Ex विना खलैर्विभात्येषा राजेन्द्र भवतः सभा ॥

येत्	if	राजेन्द्र	O best of kings !
वत्	the object on hand	एषा	this
किंचिदिना	without some thing	भवतः	of thy honour
	else	सभा	council hall
रम्यम्	is charming	खलैर्विना	in the absence of
सापि	that too		wicked persons
विनोक्तिः	Speech of Absence	विभाति	shines
कथ्यते	is termed		

Def. When an object on hand is represented as charming in the absence of some other object, it is also called Speech of Absence

Ex O best of kings ! Thy council hall shines splendid in the absence of wicked persons

XXIII समासोक्ति —Modal Metaphor or Speech of Brevity

Def समासोक्तिः परिस्फूर्तिः प्रस्तुतेऽप्रस्तुतस्य चेत् ।

Ex अयमैन्द्रोमुखं पश्य रक्तशुंवति चन्द्रमाः ॥

चेत्	if	अयम्	this
प्रस्तुते	in the description of	चन्द्रमा	the moon
	an object on hand	रक्त	red
अप्रस्तुतस्य	of an object not on	ए द्वीमुखं	the face of the eastern quarter
	hand		
परिस्फूर्ति	apprehension	शुंवति	kisses
समासोक्ति	Speech of Brevity	पश्य	see !

Def If by the description of an object on hand, an object not on hand is apprehended, or in other words, when the description of an object on hand conveys a reference to an object not on hand, it is called Modal Metaphor

Ex. My beloved I see, this moon becoming red kisses the face of the Eastern (Indra's) quarter

Here, by the use of the words—(1) शुंवति the action of which belongs to a human being, (2) चन्द्रमा in the masculine gender and (3) ऐन्द्रो in the feminine gender, we understand that a lover, the subject of discourse, out of passion, kisses the face of some beautiful damsel residing in the east

* XXIV परिकर —Insinuator

Def अलंकार. परिकरः साभिप्राये विशेषणे ।

Ex. सुधांशुकलितोचंसस्ताप हरतु यः शिवः ॥

विशेष्ये	if the epithet		been adorned by the
साभिप्राये	signifying the import		moon
पारकर	Insinuator	शिव	the God 'Siva'
चक्रकार	figure	व नापन्	your misery
सुधांगुलितोत्तस	whose crest has	हरतु	remove

Def A speech with epithets signifying the import (of the speaker) is termed Insinuator.

Ex. Let God Siva whose crest has been adorned with nectar rayed (moon) remove your misery (lit. mental heat)

Here, the charming epithet सुधांगुलितोत्तस suggests that the heat is removable. This figure occurs even when only one epithet is employed and when that epithet invests the verso with a peculiar charm agreeable to the effect like the present one

XXV. परिकराकुरः—Sprout of an Insinuator.

Def साभिप्राये विशेष्ये तु भवेत्परिकराकुरः ।

Ex. चतुर्गुणां पुरुषार्थानां दाता देवश्चतुर्भुजः ॥

विशेष्ये,	when the noun itself	चतुर्भुजा देव	the four-armed God
साभिप्राये	signifying the import		Vishnu
परिकराकुरः	Sprout of an Insinuator	चतुर्गुणां पुरुषार्थानां	of the four objects of human life
भवेत्	==	दाता	giver

Def When the noun itself (i.e., without epithets) signifies the import of the speaker, it is called the Sprout of an Insinuator.

Ex. The four armed God (Vishnu) is the giver of the four principal objects of life

Four objects of life are धर्म: 'merit', अर्थ 'wealth', काम 'enjoyment' and मोक्ष 'liberation'

Here, the word चतुर्भुज is one of the thousand names of the Lord Vishnu and is used here without epithets. The import of the speaker is that God Vishnu alone (being four armed) is able to distribute the four objects of life.

XXVI श्लोक — Paronomasia.

Def नानार्थसंश्रयः श्लेषो वर्णावर्ण्योभयास्पदः ।

Ex सर्वदो माधवः पायात् स यो गंगामदोधरत् ॥

वर्णावर्ण्योभयास्पद	relating to (1)	य	who
	an object on hand,	चतुर्भुज	the mountain Govardhana
	(2) an object not on hand and (3) both	गाम्	the earth
नानार्थसंश्रय	depending upon words having many meanings	चदोधरत्	held up
		सर्वदा	always
		स उमाधव	the husband of Uma
श्लेषः	Paronomasia		the Lord Siva
सर्वद	all giver	पायात्	may protect
स माधव	the husband of मा	य	who
	Lakshmi, the Lord Vishnu	गंगाम्	the river Ganges
		चदोधरत्	bore (on his head)
पायात्	may protect		

Def Paronomasia is the expression by words having more than one signification referring (1) to an object on hand, (2) to an object not on hand and (3) to both.

Ex The all giver Madhava who held up the mountain (Govardhana on his head) and the earth may protect (you)

or

The husband of Umī (Siva) who bore (on his
ad) the river Ganges may protect (you)

दो माधव may be split into (1) सर्वद माधव, and
(2) सर्वदा उमाधव ।

गंगाम् may be split into (1) य, अग गाम् and (2) यः
गंगाम् ।

Here, both Madhava and Umādhava are objects
on hand and thus is therefore the *Example of No 1.*

Example of No 2.

अक्षेण त्वन्मुखं तुल्यं हरिणाहितसक्तिना ।

मुखम् thy face
हरिणाहितसक्तिना = हरिणेन by the
deer आक्षिप्त effected
वृत्ति attachment वेन =
having the attach

अक्षेण
तुल्यम्

ment effected by the
deer in the form of
the spot
by the moon
is equal

or

मुखम् thy face
रिणा by the sun
हितसक्तिना having an attach
ment placed

अक्षेण
तुल्यम्

by the lotus
is equal.

(Lady !) thy face resembles the moon having an
attachment effected by the deer (in the form of the
spot)

or

(Lady !) thy face resembles the lotus having an
attachment effected by the sun (in the act of blooming
at the dawn)

Here, अक्ष 'moon' and अक्ष 'lotus' which are
upamanas are both objects not on hand

Example of No. 3.

उच्चरद्भूरिकीलालः शुशुभे वाहिनौपतिः ।

उच्चरद्भूरिकीलालः	having profuse effusion of blood	or	उच्चरद्भूरिकीलालः	having a vast expanse of water
वाहिनीपतिः	the commander of the army (Bhishma)		वाहिनौपतिः	the lord of the rivers (ocean)
शुशुभे	shone		शुशुभे	shone

The commander of the army, Bhishma, shone by the profuse effusion of blood

or
The Lord of the rivers, the ocean, shone by the vast expanse of water.

Here, the commander Bhishma is the object on hand and the ocean is the object not on hand.

XXVII. अप्रस्तुतप्रशंसा—Indirect Description.

Def. अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया ।

Ex. एकः कृतौ शकुंतेषु योऽन्यं शक्रान्न याचते ॥

यत्र	where	शकुंतेषु	among the birds
सा	that (description of an object not on hand)	एकः	one only
		(चातक)	chātaka bird
		कृतौ	fortunate one
प्रस्तुताश्रया	referring to an ob- ject on hand	यः	who
		शक्रादन्	other than Indra
अप्रस्तुतप्रशंसा स्यात्	is called Indirect Description	न याचते	never begs

Def When the description of an object not on hand conveys a reference to an object on hand, it is called Indirect Description.

Ex (The chātaka bird) is the only fortunate one, among the birds, which never begs of any other than Indra.

It is a known fact that chātaka bird lives on rain drops and that Indra is the bestower of rain

Here, the object in question is a noble man who never begs of any man except the Indra like king and this is conveyed through the description of a chātaka bird which is not the object on hand

This is not समासोक्ति where a description of an object on hand conveys a reference to an object not on hand, whilst, in this figure, it is quite contrary

XXVIII प्रस्तुताङ्कुर — The Sprout of Direct Description

Def प्रस्तुतेन प्रस्तुतस्य द्योतने प्रस्तुताङ्कुर ।

Ex किं भृङ्ग सत्या मालत्या केतक्या कण्टकेवया ॥

प्रस्तुतेन	by (description of)	भृङ्गः	O bee !
	an object on hand	मालत्या सत्या	when there is the
प्रस्तुतस्य	of (another) object		Malatī flower
	on hand	कण्टकेवया	full of thorns
द्योतने	in the apprehension	केतक्या	by the Ketakī
प्रस्तुताङ्कुर	(it is) the Sprout of	किं	what = the use
	Direct Description		

Def When the description of an object on hand conveys a reference to another object on hand, it is called Prastutāṅkura

Ex. O Bee ! What (is the use of thy amusement), with the (unblown) Ketakī full of thorns while thou hast here the Mālātī (Jasmine) flower

Here, a lady, by the description of the bee's act with the unblown Ketakī bud witnessed by her in her pleasure garden indirectly intimates the same to her lover, the subject of discourse, who is at present in love with a maiden who has not yet arrived at puberty.

N. B.—The bee and the lover are both objects on hand.

XXIX. पर्यायोक्तम्—Periphrasis.

Def. पर्यायोक्तं तु गम्यस्य वचो भग्यंतराश्रयम् ।

Ex. नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

गम्यस्य	of the fact intended to be expressed	नम.	homage
भग्यंतराश्रयम्	referring to another by a turn of speech	येन	by whom
वचः तु	this description	राहुवधूकुचौ	the breasts of Rāhu's spouse
पर्यायोक्तम्	Periphrasis	मुधा	useless
तस्मै	to him	कृतौ	were made.

Def. When a fact intended to be intimated is conveyed by a circumlocutory speech, or in other words, when a fact intended to be described is expressed by a turn of speech, or, if the intended fact is expressed in a different manner, it is Periphrasis.

Ex. Homage to him (God Vishnu) by whom the breasts of Rāhu's spouse were rendered useless.

Here, the intended fact is that homage is to the God Vishnu only, because he was the killer of Rāhu and thus rendered the breasts of Rāhu's spouse useless and this fact has been expressed by a turn of

speech, i.e., by different words which do not express it but by words which suggest it, simply for the purpose of giving a particular strikingness to the description.

Periphrasis—A second kind

Def पर्यायोक्तं तदप्याहुर्वद्वाजनेनेष्टसाधनम् ।

Ex यामि चूतलता द्रष्टुं युवाभ्यामास्यतामिह ॥

व्याजिन	under a pretext	अहम्	I
यत् इष्टसाधनम्	the fulfilment of one's own wish	चूतलताम्	the mango creeper
नदपि	even that	यामि	go
पर्यायोक्तम्	Periphrasis	युवाभ्याम्	by you both
आहु	(some) call	इह	here
		आस्यताम्	shall be stayed

Def Even the fulfilment of one's own wish under an artful pretext of doing some thing else is also called Periphrasis by some.

Ex Lovers ! I depart hence for the purpose of seeing (my) mango creeper and it shall be stayed here by you both

Here, the speaker is a female messenger who having united her mistress with her intended lover departs from that place under the pretext of seeing her own chuta creeper so that the couple may freely enjoy in the absence of a third person

XXX व्याजसुति — Artful Praise or Irony

Def उक्तिर्व्याजसुतिर्निंदासुतिभ्यां सुतिनिन्दयो ।

Ex कः स्वर्धुनि ! विवेकस्ते नयसे पापिनो दिवम् ॥

निदान्तिभ्याम्	by (apparent) cen	त	thy
	sure and praise	विरक्त	judgment
स्तुतिनिन्दयो	of the praise and	क	what
	censure	यत्	because
उक्ति	speech	यापिन	the sinners
व्याजस्तुति	Artful Praise	दिवम्	to the heaven
स्रधुनि ।	celestial Ganges !	नयसे	take

Def when (1) the praise is understood by apparent censure and (2) censure by apparent praise, it is termed Artful Praise

Ex O celestial river Gangā ! Thou art devoid of judgment in that thou conveyest the sinners to the heaven.

This is the example of No 1.

Here, the real praise has resulted by the apparent censure and it consists in representing the Gangā as taking the sinners to heaven provided they once bathe in her waters

N B—व्याजस्तुति = व्याजेन स्तुति Praise by an artifice—when praise is understood by apparent censure.

When censure is understood by apparent praise, व्याजस्तुति is explained as व्याजरूपा स्तुति praise consisting in an artifice or a pretended praise

Example of No 2

साधु दूति पुनः साधु कर्तव्य किमत परम् ।
यन्मदर्थे विलूनासि दतैरपि नखैरपि ॥

इति ।	messenger ।	कर्षयाम्	to be done
साधु	well	यत्	because
यत परम्	than this	मदये	on my account
किम्	what other	दन्तैरपि	even by the teeth
साधु	good	नखैरपि	even by the nails
पुनः	again	विलूना अपि	wast injured

Well (done) messenger ! what other good than this can again be done, because thou on my account, wast injured even by (my lover's) teeth and nails

Here, the speaker a lady pining under separation sent her maid servant as a messenger to her lover and on seeing her returning with marks, in her body of her having toyed with her (lady's) lord, censures her under pretext of *Pruse* saying that she (lady) was saved by her (the maid servant) from the injury by her lord's teeth and nails whereas in fact she was angry when she saw her servant coming single without her lord and was more angry when she observed on her body the marks of sexual intercourse with her own lord Hence a censure resulted in the apparent praise

N B—This is not *अप्रस्तुतप्रशंसा* (XXVII), for, in it, there is no strikingness consisting either in censure or praise

XXXI व्याजनिन्दा—Artful Censure

Def निन्दाया निन्दया व्यक्तिव्याजनिन्देति गीयते ।

El विधे स निन्दो यस्ते प्रागेकमेवाहरच्छिरः ॥

निन्दा	by censure	निन्दः	is to be censured
निन्दायाः	of censure	यः	who
प्रतिज्ञाः	manifestation	ते	thy
व्याजनिन्दा	Artful Censure	प्राक्	formerly
इति	as	एकमेव	only one
जीयते	is called	मिरः	head
विधे	creator ;	अहरत्	took away
यः	he		

Def. When an apparent censure (of an object not on hand) results in the censure (of an object not on hand), it is Artful Censure.

Ex. O Creator ! he (Siva) is to be censured—he that has lopped off only one head of thing formerly.

Here, the speaker, a poor man in very distressed circumstances, fancies himself that, if all the five heads of the God Brahmā were lopped off by Siva, then both the creator and the sufferings of the created would have been simultaneously put an end to. Instead of directly censuring the God Brahmā, the creator, the object on hand, the speaker censured the God Siva, the object not on hand, in having imprudently suffered the other four heads of Brahmā to remain.

XXXII. आक्षेपः—Hint.

Def. आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचारणात् ।

Ex. चंद्र ! संदर्शयात्मानमथवास्ति प्रियामुखम् ॥

स्वयम्	by self	आत्मानम्	self
उक्तम्	told or expressed	संदर्शय	show or, discover
विचारणात्	on deliberation	अथवा	or, or why
प्रतिषेधः	denial	प्रियामुखम्	face of (my) beloved
आक्षेपः	Hint	अस्ति	is.
चंद्र !	☾ moon !		

Def. A denial, after some deliberation, of what has been expressed, is called Hint.

Ex O moon ! Discover thy self (to me) Why ?
Here in the face of (my) beloved

Here, we see only a semblance of denial This figure is distinct from the Concealment (XI) where the property of an object on hand is denied and that of another not on hand is superimposed upon it.

A second kind of Hint

Def निषेधाभासमाक्षेपं बुधाः केचन मन्वते ।

Ex नाहं दूतो तनीस्तापस्तस्याः कालानलोपमः ॥

केचन	some poets	न	not
बुधा	learned people	तस्या	of her
निषेधाभासम्	semblance of a denial	तनी	of the body
आक्षेपम्	Hint	कालानलोपम	resembling the des-
मन्वते	regard		tructive fire at the
अहम्	I		end of the world
दूतो	go-between	ताप	fever of separation.

Def Some learned people regard the semblance of a denial as the figure Hint

Ex I am no go between but the love-fever (residing in) her (mistress') body, resembling the destructive fire at the end of the world

Here, the character of a person—that of the go-between, is denied The fact of excessive hardship, experienced by the lady under the pangs of separation, which was intended to be conveyed by the go-between, the speaker, is suppressed in order to suggest more strikingly that the lady is sure to die if her lover delays even for a moment in meeting her

A third kind of Hint

Def आक्षेपोऽन्यो विधौ व्यक्ते निषेधे च तिरोहिते ।

Ex गच्छ गच्छसि चेत्कांत ! तद्वैव स्याज्जनिर्मम ॥

विधौ	command or permis-	आंत !	lover :
	sion	गच्छसि चेत्	if thou goest
अन्ये	when apparent	गच्छ	goest
निषेधे च	and the denial	मम	my
तिरोहिते	when hidden	जनि	little
अन्य	another kind	तद्वैव	in this sense !
आक्षेप	Hint	स्यात्	may be

Def When the permission (to do some thing) is apparent (in words) but the denial (to do that thing) is hidden it is a third kind of Hint

Ex Departest (thou), my love, if thou art determined to go, and may my rebirth take place in that same place (where thou hast gone)

Here, the apparent permission of going granted by the lady suggests a clear prohibition the meaning conveyed thereby being that the lover ought to abstain from departing from her presence

XXXIII विरोधाभास or विरोध — Contradiction

Def आभासत्वे विरोधस्य विरोधाभास इष्यते ।

Ex विनापि तन्वि ! चरणे यद्यो गे तय रागिणी ॥

Def When an incongruity (between two things) is apparent (in words*), then it is called Contradiction

Ex. O slender lady ! thy breasts though devoid of pearl necklace are yet possessed of pearl necklaces, i.e., are yet charming

Here, the apparent contradiction is to be explained by taking the word *हारिणौ* in the sense of 'charming' only.

XXXIV विभावना—Peculiar Causation

Def विभावना विनापि स्यात्कारणं कार्यजनम् चेत् ।

Ex. अपि लाचारसासिक्तं रक्तं त्वच्चरणद्वयम् ॥

कारणम् विना अपि	though without cause	स्यात्	is called
कार्यजनम् चेत्	if the production of the effect take place	त्वच्चरणद्वयम्	thy two feet
विभावना	Peculiar Causation	लाचारसासिक्तम् अपि	though not dyed with red lac
		रक्तम्	red

Def When the production of an effect is represented as being without cause, it is Peculiar Causation

Ex Lady ! thy two feet are red though they were not dyed with red lac

Here, the contradiction in the red feet without its cause, the lac, is due to the redness of the lady's feet being natural. Therefore, we see that the pro-

* i.e. the incongruity is to be removed by explaining the words without the pun.

duction of an effect in the absence of its cause is not inconsistent in as much as the denial of a known cause suggests that the effect produced must be natural or is due to some other hidden cause.

A second kind of Peculiar Causation.

Def. हितूनामसमयत्वे कार्योत्पत्तिश्च सा भवति ।

Ex. अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥

हितूनाम्	of the causes	मन्मथः	God of love
असमयत्वे	when incomplete	अतीक्ष्णकठिनैः	neither sharp nor hard
कार्योत्पत्तिः	the production of an effect	अस्त्रैः	by weapons
ए	also	जगम्	the world
सा भवति	is termed that 'Peculiar Causation'	जयति	conquers.

Def. When the production of an effect is represented as having taken place while its causes are apparently incomplete, (to produce such an effect), then it is the second kind of Peculiar Causation.

Ex. By weapons, neither sharp nor hard, the God of love conquers the whole world.

Here, the conquest of the world by the God of love is represented as having taken place though his weapons are neither sharp nor hard (being only *five flowers*) and are therefore quite inadequate to produce such an effect. The contradiction here must be removed by the supposition of some superhuman cause specially gifted by the Supreme Spirit.

A third kind of Peculiar Causation

Def कार्योत्पत्तिस्तृतीया सा सत्यपि प्रतिबंधके ।

Ex नरेन्द्रानेव ते राजन् दशत्यसिभुजंगमः ॥

प्रतिबंधके	when an impediment	ते	thy
अस्यपि	though present	दशत्यसिभुजंगम	sword serpent &c.,
कार्योत्पत्ति	production of an effect		the serpent in the form of thy sword
तृतीया	third kind	नरेन्द्रान् एव	only the curers of
सा	that— Peculiar Causation	दशति	poisons or kings
राजन् ।	O king !		bites

Def When the production of an effect is said to have taken place though there was an impediment (to such an effect), it is the third kind of Peculiar Causation

Ex O king ! thy sword serpent bites only Narendran, i e., curers of poisons only (lit kings)

नरेन्द्र = king = dealer in antidotes Here, serpent biting the curers of poison implies an impediment to the effect

Fourth kind of Peculiar Causation

Def अकारणात्कार्यजन्य चतुर्थी स्याद्विभावना ।

Ex शखाक्षीणानिनादोऽयमुदेति महद्दुतम् ॥

अकारणात्	from a different cause	शखात्	from a conch-shell
कार्यजन्य	production of an effect	अयम्	this
चतुर्थी	fourth kind	वीणादिनाद	sound of a lute
विभावना	Peculiar Causation	उदेति	proceeds
सम् ॥		महद्दुतम्	great wonder

Def. When the production of an effect is represented as being from a different cause, or, more literally, from a similar cause, it is the fourth kind of Peculiar Causation.

Ex. It is a great wonder that this musical sound of a lute proceeds from a conch-shell (i.e., conch-shell-like neck of a damsel).

We know that a conch-shell cannot produce the sound of a lute and therefore this is a Peculiar Causation.

N.B.—We have a Metaphorical Hyporbole in शृङ्ख, the upamāna, because it was used for its upameya, the neck of a damsel.

Fifth kind of Peculiar Causation.

Def. विरुद्धात्कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।

Ex. शीतांशुकिरणास्तन्वीं हंत संतापयन्ति ताम् ॥

विरुद्धात्	from an incongruous cause	हंत	alas !
कार्यसंपत्तिः	production of an effect	शीतांशुकिरणाः	moon's (cool rayed) rays
काचित्	a certain kind	ताम्	that
विभावना	Peculiar Causation	स्तन्वीम्	the slender lady
दृष्टा	is seen	संतापयन्ति	inflame.

Def. When the production of an effect is produced from an incongruous cause, i.e., from a cause quite opposite to the real one, it is the fifth kind of Peculiar Causation.

Ex. Alas ! the rays of the moon (lit. cool-rayed) inflame that slender lady.

This is the state of a damsel, the object on hand, pining under separation from her lover. The rays of the moon have a peculiar charm of exciting the passions of such women and therefore it is said so.

Sixth kind of Peculiar Causation

Def कार्यात्कारणजन्मापि दृष्टा काचिद्विभावना ।

Ex यशः पयोराशिरभूत्करकल्पतरोस्तव ॥

कायात्	from an effect	तव	thy
कारणजन्म	production of a cause	करकल्पतरो	hand Lalpa-tree i.e.,
अपि	also		wish yielding tree in
काचित्	a certain kind		the form of the hand
विभावना	Peculiar Causation	यशः पयोराशि	ocean of fame
दृष्टा	is seen	अभूत्	is produced

Def When the cause is said to have been produced from its effect, it is also termed Peculiar Causation

Ex. O king ! An ocean of fame has been formed out of thy hand kalpataru (wish yielding tree in the form of thy hand)

Here, the king referred to is Karna renowned for his liberal donations.

The kalpa tree was produced from the ocean at the time of churning. Here, the Lalpa tree in the form of the king's hand is said to be the cause of the ocean in the form of the king's fame for his unusual liberality

XXXV विशेषोक्ति — Peculiar Allegation

Def कार्याजनिर्विशेषोक्ति सति पुष्कलकारणे ।

Ex यदि स्नेहद्यो नाभूत्स्नरदीपे ज्वलत्यपि ।

पुष्कलकारण	abundant cause	हृदि	in the heart
यति	when there is	असद्यपि	though burning
कार्याजनि	non production of an effect	स्नेहद्य	diminution of oil (affection)
विशेषोक्ति	Peculiar Allegation	न अभूत्	did not take place.
स्नरदीपे	cupid lamp		

Def The non production of an effect when there existed abundant cause (for the same) is called Peculiar Allegation

Ex The diminution of oil (lit affection) did not take place in the heart (of this lady pining under separation) even though the cupid lamp is burning (there)

Here the burning of the cupid lamp the cause is present and yet the effect, the diminution of oil is represented as not taking place. The contradiction can, however, be removed by explaining the word स्नेह in the sense of 'affection' only

XXXVI असम्भव — Improbability

Def असंभवोऽर्थनिष्पत्तेरसंभाव्यत्ववर्णनम् ।

Ex को वेद गोपशिशुक शैलमुत्पाटयेदिति ॥

अयनिषसे	of the accomplish	शेपश्विक	this shepherd boy
	ment of an object	शैनम्	the mountain गोवर्धन
असमायत्वर्थम्	the description of	उन्नाटयेदिति	would have eradicated
	impossibility	क	who
असम्भ	Improbability	वेद	knew

Def *Improbability is the description of the accomplishment of a truly impossible act*

Ex. Who knew that this shepherd boy would have eradicated the Mountain Govardhana

The shepherd boy is the Lord Krishna who held up the Mountain Govardhana for seven days as a large umbrella to shelter his beloved Gopis and their cattle from the heavy and incessant rain caused by Indra to deluge the Gokula, the land of the shepherds

XXXVII असंगति — Disconnection

Def विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः ।

Ex विषं जलधरे. पोटं मूर्च्छिता पथिकांगना ॥

कार्यहेत्वो	of the effect and the	विषम्	poison (lit water)
	cause	पोतम्	was drunk
विरुद्धं	inconsistent	पथिकांगना	the consorts of the
भिन्नदेशत्वं	different location		travellers
असंगति	Disconnection	मूर्च्छिता	fainted
जलधरे	by the clouds		

Def The description of the effect and the cause as inconsistent and as occupying different locations, is termed 'Disconnection'

Ex The poison (lit water) was drunk by the clouds and the consorts of the travellers fainted.

This figure is only an exception to the ornament of Contradiction (XXXIII) and not Contradiction itself, where the mutual inconsistency of two objects resides in one place, but in this figure in two different places. The drinking of poison (water) by the clouds and its effect, the fanning of the consorts, take place in two different localities. It is a convention of poets that the women are affected at the sight of the clouds in the rainy season being separated from their lovers who therefore hasten to meet their beloved.

Second and third kinds of Disconnection

Def 2nd अन्यत्र करणीयस्य ततोऽन्यत्र कृतिश्च सा ।

Def 3rd अन्यत्कर्तुं प्रवृत्तस्य तद्विरुद्धकृतिस्तथा ॥

अन्यत्र	in another place	कृत्तु	to do
करणीयस्य	of a thing to be done	प्रवृत्तस्य	of a person engaged
ततो	other than	तत् विरुद्धकृति	the accomplishment quite contrary to the above
अन्यत्र	another place		
कृतिश्च	accomplishment too	तथा	so, i.e. the figure Disconnection.
सा	that, i.e. Disconnection		
अन्यत्	another (thing)		

Def When the accomplishment or effect of an object to be produced in a certain locality is represented as having taken place in a quite different locality, it is called the second kind of Disconnection.

Def An incongruous effect of an object obtained by an agent engaged to do a quite different thing is termed a third kind of Disconnection.

Example of the second kind of Disconnection.

अपारिजातां वसुधां चिकीर्षन् द्यां तथाऽकृत्वाः ।

(लक्ष्म)	(Lord Krishna)	चिकीर्षन्	wishing to do
वसुधां	the earth	द्यां	the paradise
*अपारिजाताम्	devoid of पारिजात	तथा अकृत्वा,	did so
	or अरिजात		

Lord Krishna who wished to make the earth Apārījātā devoid of the multitude of forest made the celestial world so i.e. अपारिजाता devoid of Pārījāta tree.

Pārījāta is a celestial tree produced at the churning of the milky-ocean. Krishna at the request of one of his wives Satyabhāmā carried off this tree from Indra's garden (Nandana). A conflict ensued between Indra and Krishna in which the latter was victorious. The tree was brought to the city Dvārakā and was planted in the Satyabhāmā's pleasure-garden.

N. B.—This figure is possible only under a pun.

गोविन्दारप्रवृत्तोपि गोवीर्येदं पुराकरोः ॥

*अप + अरिजात = अपनयम्—free from अरिजातम्—assembly of forest
यस्या तादृशीम्—making the earth devoid of the multitude of forest.

अ not + पारिजात Pārījāta tree—नास्तिपारिजात यस्याम् making the paradise devoid of Pārījāta tree.

† परिचायाय साधूनां विनाशाय च दुष्कृताम् ।

धर्मसंस्थापनार्थाय संभवामि युधि युधि ।

For the protection of the good and for the destruction of the wicked and for the establishment of the righteousness I am born in every Yuga.

(विष्णो)	(O lord Vishnu ?)	भोवोद्देदम्	the splitting of the
भोवोद्देदम्	though engaged	पृथ	earth
in raising the earth		अकरो	formerly
			thou didst.

O Lord Vishnu! formerly though thou wert engaged in the raising of the earth, thou didst (the opposite, i.e.) the splitting of the earth (by the foot-prints of the Varāha).

This refers to the third incarnation of Vishnu in the form of a boar in order to raise the earth which was immersed in water. After raising the earth he walked on the earth and the foot prints made by him are referred to here.

XXXVIII. विषमम्—Incongruity.

Def. विषमं वर्ण्यते यत्र घटनाऽननुरूपयोः ।

Ex. वीर्यं शिरीषमृदंगी क्व तादृग्मदनज्वरः ॥

यत्र	where	इवम्	this (lady)
अननुरूपयोः	of two incongruous	क्व	where
(things)		तादृग्	that
घटना	combination	मदनज्वरः	love-fever or torments
वर्ण्यते	is described		of God of love
विषमम्	Incongruity	क्व	where.
शिरीषमृदंगी	having the body soft		
as the Sirisha flower			

Def. Vishama is a figure where a combination of two incongruous things is described.

Ex. Where this lady with body as soft as the Sirisha flower and where these torments or fever of the God of love.

Here, we see the incongruity or incompatible relation of two things which are opposed to each other, i.e., the nature of the God of love is quite opposed to the nature of the lady, under description, whose body is soft as the Sirisha flower.

Second kind of Incongruity.

Def. विरुद्धकार्यस्योत्पत्तिरपरं विषमं मतम् ।

Ex. कीर्तिं प्रसूते धवलां श्यामा तव कृपाशिका ॥

विरुद्धकार्यस्य	of the opposite effect	श्यामा	dark
उत्पत्ति	production	कृपाशिका	sword
अपरम्	another kind	धवलाम्	white
विषमम्	Incongruity	कीर्तिं	fame
मतम्	is considered	प्रसूते	produces
तव	thy		

Def. The production of an effect from an incongruous cause is considered a second kind of Incongruity Or in other words, when the quality of the effect is opposed to that of its cause, it is Incongruity.

Ex. O king ! Thy dark sword produces a white fame.

Here, we have white fame arising from the dark sword which has been figured here, as the cause in contravention to the general convention—that the quality of an effect must conform to its cause.

Third kind of Incongruity.

Def. अनिष्टस्याप्यवाप्तिश्च तदिष्टार्थसमुद्यमात् ।

Ex. भक्त्याशयाद्भिर्भूपां दृष्ट्वा खुस्तेन भक्षितः ॥

इष्टार्थसमुद्यमानम्	from an endeavour made for a desired object	अभ्याशया	with the hope of getting some eatables
अनिष्टस्य अपि	of an undesired object	अहिमंजुषाम्	the snake basket
		दृष्ट्वा	having seen
		(प्रविष्टः)	(entered)
अप्राप्तिः	attainment	तेन	by it
तत्	it, i.e., Incongruity	मचितः	was devoured
आवुः	rat		

Def. The attainment of an undesired object from an endeavour made for a desired one is termed the third kind of Incongruity. Or in other words, when a desired object for which an endeavour is made is not obtained but, on the contrary, an unfavourable result is obtained, it is the third kind of Incongruity.

Ex. The rat seeing the snake-basket (entered into the same) in the hope of obtaining some eatables and was itself devoured by it (snake).

Here, the object of the rat to obtain some eatables for it by boring the basket was not attained and it became a pray to the hungry snake lying in the basket.

XXXIX. समम्.—The Equal.

Der. समं स्याद्वर्णनं यत्र द्वयोरप्यनुरूपयोः ।

Ex. स्वानुरूपं कृतं सद्म हारेण कुचमण्डलम् ॥

यत्र	where	हारेण	by the pearl necklace
अनुरूपयोः द्वयोः	of two agreeable objects	कुचमण्डलम्	the circular bosoma
		स्वानुरूपम्	worthy of itself
वर्णनम्	description	सद्म	place
समम्	The Equal	कृतम्	selected.
स्यात्	is		

Def. सम is the description of the combination of two agreeable objects.

Ex The circular bosoms were selected by the pearl necklace as the (fit) place worthy of itself.

Second kind of समम् ।

Def सारूप्यमपि कार्यस्य कारणेन समं विदुः ॥

Ex नीचप्रवणता लक्ष्मि ! जलजायास्तबोचिता ॥

कार्यस्य	of the effect	जलजाया	born of water
कारणेन	by the cause	तव	thy
सारूप्यम् अपि	sameness also	नीचप्रवणता	resorting to the low people
समम्	Equal	उचिता	is worthy
विदुः	know		
लक्ष्मि !	O Goddess of riches !		

Def. The sameness of an effect with its cause is termed a second kind of Sama

Ex O Goddess of riches ! Thy character of resorting to the low (people) is worthy of thyself born of water.

The Goddess Lakshmi was produced at the churning of the Ocean Here, the character of Lakshmi is said to be the same as that of its cause, the water which naturally flows in a low direction

Third kind of समम् ।

Def विनानिष्टं च तत्सिद्धिर्यमर्थं कर्तुमुद्यमः ।

Ex युक्तो वारणलाभोऽयं स्यान्न ते वारणार्थिनः ॥

पृथाधेयात्	than the vast contained	यत्र	where
यत्	which	एते	these
आधाराधिक्यम्	the description of	तत्र	thy
	the containant as	गुणा	good qualities
	exceeding	विश्राम्यन्ति	come to an end
तदपि	it too	वाय्मन्त्र	the speech Brahman
तत्	that, i.e., Exceeding		= Vedas
ममम्	as regarded	विद्यन्	how great.

Def. When the containant itself is described as vaster than the vast contained, then we have a second kind of Exceeding.

Ex. How great is the speech Brahman = Vedas, where all these thy good qualities come to an end, i.e., become completely described.

XLII. अल्पम्—Smallness

Def अल्पं तु सूक्ष्मादाधेयादधारास्य सूक्ष्मता ॥

Ex. मणिमालोर्मिका तैऽद्या जपमालायते करे ॥

सूक्ष्मात्	small	यत्र	to-day
आधेयात्	than the object con	त	thy
	tained.	करे	in the hand
यत्	which	मणिमालोर्मिका	ring inlaid *with
आधारस्य	of the containant		precious stones.
सूक्ष्मता	smallness	जपमालायते	becomes a rosary
अल्पम्	Smallness		

Def When the containant is described as smaller than the object contained which is really very small, it is called Smallness.

Ex Lady ! Thy ring inlaid with precious stones has become to day a rosary in thy hand.

Here, the thinness of the hand or the finger which contained the ring is meant. The lady under description was suffering from the pangs of separation from her lover on a certain day and so her hand or finger, the containant, became so thin that the ring, the object contained, became greater than the hand, the containant, and served as a rosary.

XLIII. अन्योन्यम्—The Reciprocal

Def. अन्योन्यं नाम यत्र स्यादुपकारः परस्परम् ॥

Ex त्रियामा शशिना भाति शशो भाति त्रियामया ॥

यत्र	where	त्रियामा	the night
परस्परम्	mutual	शशिना	by the moon
उपकार	benefit	भाति	looks splendid
स्यात्	is	शशो	the moon
(तत्र)	there	त्रियामया	by the night
अन्योन्यम् नाम	the figure called	भाति	looks splendid
	Reciprocal		

Def. When two things benefit each other (by doing the same act causing each other's beauty), it is the Reciprocal.

Ex. The night is splendid by (the presence of) the moon and the moon looks splendid on account of the night.

Here, the night and the moon beautify each other. The night is the cause of the moon looking splendid and the moon is the cause of the night looking splendid.

यम् अर्थम्	which thing	वारवाचिन्	seeking for an elephant
कर्तुम्	to do	ते	thy
उद्यम	endeavour	अयम्	this
अनिष्टम् विना	without an obstacle	वारणसाम्	attainment of वारण
सिद्धिदि	the accomplishment of		(impediment)
तत्	that	युक्तं स्यात् न	is it not worthy
समम्	the Equal		

Def The accomplishment, without any obstacle, of an object for which an effort has been made, is termed a third kind of Sama.

Ex. Friend! Is not this acquisition of (वारण) impediment worthy of thee that sought for an elephant (वारण).

This is possible only under a pun

The speaker here is a person that went to his king for an elephant. He was obstructed by the door keeper of the king's palace and this was addressed in jest by his (speaker's) brother in law who accompanied him saying that this वारण (impediment) is equal to that वारण (elephant) sought for

XL विचित्रम्—Strange

Def विचित्रं तत्प्राप्तयेद्विपरीतफलेच्छया ।

Ex नमंति संतस्त्रैलोक्यादपि लब्धुं समुन्नतिम् ॥

यम्	if	संत	good people
विपरीतफलेच्छया	with a desire to obtain its opposite effect	तेनैवादि	higher than the triple world
प्रयत्न	an endeavour	समुन्नतिम्	exalted position
तम्	that	लब्धुम्	to attain
विचित्रम्	Strange	नमंति	bow down

Def If an endeavour is made by a person desiring to attain the exact opposite effect, it is called the Strange

Ex. The good people bow down for the purpose of attaining an exalted position higher than the triple world

Here, the act is *bowing down* and the desired effect is *elevation* over the triple world

XLI. अधिकम्—Exceeding

Def अधिकं पृथुलाधारादाधेयाधिक्यवर्णनम् ॥

Ex. ब्रह्माण्डानि जले यत्र तत्र मांति न ते गुणाः ॥

पृथुलाधारात्	than the more spacious containant	यत्र जले	in which water
आधेयाधिक्यवर्णनम्	the description of the contained as greater	ब्रह्माण्डानि	the mundane worlds
अधिकम्	The Exceeding	तत्र	in that
		ते	thy
		गुणाः	merits
		न मांति	do not contain

Def When the object contained is described as vaster than the containant itself (which is really more spacious), it is termed the Exceeding

Ex Lord ! The waters which contain these mundane worlds could not contain (within themselves all) thy good qualities

Second kind of Exceeding

Def पृथ्वाधेयादधाराधिक्यं तदपि तन्मतम् ।

Ex किंवाग्ब्रह्मा यत्नैते विद्याम्याति गुणास्तत्र ॥

XLIV विशेष — The Extraordinary

Def विशेष स्थातमाधार विनाप्याधेयवर्णनम् ।

Ex गतेऽपि सूर्ये दीपस्यास्तमश्छिदन्ति तत्कराः ॥

स्थातम्	well known	सूर्ये	the sun
आधारम्	the containant	गते अपि	though set
विनापि	even without	दीपस्या	abiding in the lamp
आधेयवर्णनम्	the description of the object contained	तत्करा	its (sun's) rays
विशेष	Extraordinary	तम	the darkness
		छिदन्ति	expel.

Def The description of something dependent, i.e., the object contained as existing without its well known supporter, i.e., the containant, or in other words the representation of the independent existence of the object contained without its supporter on which it depends, is termed the Extraordinary

Ex Though the sun has set in, yet its rays abiding in the lamp expel the darkness

The statement that lamps expel the darkness only by the rays of the sun which has gone to the other side of the earth is Extraordinary

NB—The Vedas declare that the lustre of the sun enters the fire in the evening. Compare Raghu vansa, IV 1

स राज्यं गुरुणादत्तं प्रतिपद्याधिकं यमो ।

दिनास्ते निहितं तेज सविशेष इत्यायन ॥

He (Raghu) obtained the kingdom given by (his) father and shone the more just as the fire that got the lustre deposited with (it) by the sun at the close of the day

N B—For Vedic quotations on this, see the Mallinātha's commentary on the verse

Second kind of the Extraordinary

Def विशेषः सोऽपि यदीकं वस्तुनेकत्र वर्ण्यते ।

Ex. अंतर्वह्निःपुरःपथात्सर्वदिक्ष्वपि सैव मे ॥

यदि	if	अत्र	in
एक	one	वहि	out
वस्तु	object	पुर	in the front
अनेकत्र	in many places	पथात्	behind
वर्ण्यते	is described	सर्वदिक्ष्वपि	in all the directions
सोऽपि	that too	सैव	only she.
विशेष	the Extraordinary		

Def If one and the same object is described as existing in many places, it is also termed the Extraordinary

Ex. In my mind, in the outside, in the front, behind my back, in all the directions too (wherever I turn my face), only she (my beloved) appears (to me).

Here, one single object is said to exist uniformly in many places

•*N B*—Although these as well as certain other representations are impossible and opposed to ordinary experience, yet they are said to have been represented as possible only metaphorically.

Third kind of the Extraordinary

Def किञ्चिद्वारंभतोऽशक्यवस्तुंतरक्तमिदं सः ।

Ex. त्वो पश्यता मया लब्धं कल्पद्रुमनिरीक्षणम् ॥

किंचिन्	a certain (act)	तौ	thee
प्रारंभत	commencing to do	पश्यता	seeing
अशक्यवस्तुत्तरकृतिश्च	even the per- formance of another impossible act	मया	by me
स	the Extraordinary	अल्पद्रुमविरोधसम्	the sight of the kalpa tree
		सम्	was got.

Def. When some one who has commenced to do an act chances to do another impossible act (unconnected with the former), it is the third kind of the Extraordinary

Ex By seeing you, (O king!) I got the sight of the wish yielding tree of the paradise

Here, the speaker who first commenced to do an act, i.e., seeing the king, the liberal donor, says that he has seen the *kalpa* tree (instead of seeing the king himself who has now been identified by the speaker with the *kalpa* tree) of the paradise very difficult to obtain

XLV. व्याघात.—Frustration

Def स्याद्वाघातोऽन्यथाकारि तथाकारि क्रियेत चेत् ।

Ex यैर्जगत्प्रीयते हन्ति तैरेव कुसुमायुधः ॥

चेत्	if	ये (पुष्पे)	by which (flowers)
तथाकारि	the thing which pro- duces its natural effect	जगत्	the world
अन्यथाकारि	as the one which pro- duces another effect	प्रीयते	is pleased
क्रियेत	= represented	तै एव	by the same (flowers)
व्याघातः स्यात्	it is Frustration.	कुसुमायुधः	the flower-shafted God of love
		हन्ति	torments.

Def. When a thing which produces the established result, i.e., the effect natural to its cause is

represented to have produced the exact opposite result, it is called Frustration

Ex By the (same) flowers by which the people of the world become pleased Cupid (lit flower shafted God of love) torments the world

Here, the effect, *i.e.*, tormenting = produced by the flowers—the cause, which are well known to produce a quite opposite one, *i.e.*, pleasure Hence this is called Frustration on account of the frustration of an established effect already fulfilled in an object

Second kind of Frustration

Def सौकर्येण निबद्धापि क्रिया कार्यविरोधिनी ।

Ex दया चेद्वाल इति सत्यपरित्याज्य एव ते ॥

सौकर्येण	with facility	वाल इति	on account of being
निबद्धा	begun		a boy
क्रिया	an act	दया चेत्	if (thou hast) com-
कार्यविरोधिनी	the contrary of		passion
	that act	ते	by thee
अपि	(here) also	अपरित्याज्य एव	cannot be aban-
(व्याघात)	Frustration		doned
मयि *	on me		

Def If a certain act commenced (by one) on the ground of its being facile turns out contrary, it is the second kind of Frustration

Ex O King! If thou hast compassion on me, then I, being a boy, should not be abandoned here (now by thee going to battle field)

This is said by a crown prince to this king going to war. The king seems to have asked him to stay

at home for he *being a boy* could not bear the terrible toils of a battle field. The crown-prince mentions the same reason to accompany the king for he being a youth must go to the war and become skilled in the arts of war, or, as one commentator says, he (the youth) could not bear the separation from the king. Thus we see the frustration of the object which the king had at first.

XLVI. कारणमाला—Garland of Causes.

Def. गुंफः कारणमाला स्वाद्यथाप्राक्प्रांतकारणैः ।

Ex. नयेन श्रीःश्रिया त्यागस्त्वागेन विपुलं यशः ॥

अथाप्राक्प्रांतकारणैः	by the causes	स्यात्	is called
in which a preceding	नयेन	श्री	by morality.
object is spoken of	श्री	श्री	wealth
as the cause of the	निश	निश	by wealth
succeeding one	दानः	दानः	donation
गुंफ	arrangement	स्वादेन	by donation
कारणमाला	Garland of Causes	विपुलं यशः	wide fame

Def. When a preceding object is spoken of as the cause of one succeeding it, which in turn is spoken of as the cause of what comes next and so on, it is termed the Garland of Causes.

Ex. From morality wealth (is acquired); from wealth, the donation; from donation, the wide fame.

Here, the morality mentioned first is spoken of as the cause of the succeeding object, the wealth, which in turn is spoken of as the cause of donation, etc.

This figure occurs also when one object, mentioned afterwards, is spoken of as the cause of what precedes and so on.

Ex भवन्ति नरका. पापात् पापं दारिद्र्यसंभवम् ।
 दारिद्र्यमप्रदानेन तस्मादानपरो भव ॥

(People) go to hell on account of (their) sin, sin results from poverty, poverty from non giving. Therefore (friend) be always munificent

XLVII. एकावली—The Necklace

Def गृहीतमुक्तरीत्यर्थश्रेणिरैकावली मता ।

Ex नेत्रे कर्णातविश्राते कर्णौ दोसंभदोलितौ ॥

दोसंभौ जानुपर्यंतप्रलंबनमनोहरौ ।

जानुनी रत्नमुकुराकारे तस्य महीभुजः ॥

गृहीतमुक्तरीत्याश्रेण	a series of	कर्णौ दविश्राते	extending as far as
	statements in which		the ears
each succeeding thing		कर्णौ	ears
is taken as an attribute		दोसंभदोलितौ	extending as far as
of each preceding			the post-like arms
thing and then		दोसंभौ	post-like arms
made to cease as		जानुपर्यंतप्रलंबनमनोहरौ	charming on
such			account of their extension as far as the knees
एकावली मता	is considered the	जानुनी	knees
	Necklace	रत्नमुकुराकारे	appearing like jewelled
तस्य महीभुजः	of that king		mirrors.
भव	eyes		

Def A successive series of statements made in a manner in which each succeeding thing is taken (गृहीत) as an attribute of each preceding thing and that thing which was first taken as an attribute is

made to cease (सुप्त) as such by being afterwards made a subject and qualified by another succeeding thing and so on, it is the Necklace

Ex The eyes of that king extend as far as the ears His ears extend as far as his post like arms His post-like arms are charming by their extension as far his knees. And his knees are, in appearance, jewelled mirrors

Here, the ears are taken as an attribute of the preceding thing, the eyes, arms of the ears, knees, of arms, and the mirrors, of the knees

In this example, a preceding thing is qualified by the succeeding thing affirmatively In the following example, the thing mentioned first is qualified negatively by what follows

न तज्जलं यन्न सुचारुपद्मजं
न पद्मजं तद् यदलो न षट्पदम् ।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जितं तन्न जहार यन्मनः ॥

Bhakti Kāvya, II 19

There was no water on which there were no beautiful lotusses there was not a lotus in the interior of which there was not a bee reposing, there was not a bee which hummed not sweetly, and there was not a hum which did not attract the mind

Here, of water, lotuses must be considered as denied, of lotuses, bees, of bees, humming, and of humming, attraction

XLVIII मालादीपकम्—The Serial Illuminator

DEF दीपकैकावलीयोगान्मालादीपकमुच्यते ।

EX स्मरेण हृदये तस्यास्तेन त्वयि कृतास्थितिः ॥

दीपकैकावलीयोगात्	from a combination of the figures	स्मरेण	by Cupid
	the Illuminator and	तस्या हृदये	in her heart
	the Necklace	स्थिति	setting one's foot
		कृता	was made
मालादीपकम्	the Serial Illuminator	तेन	by him
उच्यते	is called	त्वयि	in thee

Def A combination of the figures, दीपकम् (Illuminator XV) and एकावली (Necklace XLII), is called the Serial Illuminator. Or, in other words, the Serial Illuminator is that wherein a number of different objects is successively associated with one and the same attribute

Ex Cupid set his foot in the heart of that lady, and by it, i.e., the heart of the lady, in thee

This is addressed to a lover by a go between sent by her mistress pining under separation

Here, the one and the same attribute स्थिति कृता being associated with two objects प्रकृत and अप्रकृत, it is the Illuminator and by ग्रहीतमुक्तरौत्या of the lady's heart, it is the Necklace (see the preceding figure) Thus, we have a blending of the two

XLIX. सार—The Climax

DEF उत्तरोत्तरमुत्कर्षः सार इत्यभिधीयते ।

EX मधुरं मधु पौयुषं तस्मात्तस्मात्कवेर्वचः ॥

उत्तरोत्तरम्	successively	मधुरम्	sweet
उत्कृष्टं	Excellence	तस्याम्	than that
मार इति	the figure Climax	दीप्यमानम्	the nectar
अभिधीयते	is called	तस्यान्	than that
मधु	honey	कवे रच	poet's speech.

Def. Excellence (rising) successively is termed the Climax

Ex. The honey is sweet ; the nectar is sweeter than that ; and, than that, poet's speech

Here, each succeeding thing, nectar etc , rises gradually in excellence

L यथासंख्यम्—The Relative Order.

Def यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ।

Ex शत्रुं मित्रं विपत्तिं च जय रञ्जय भञ्जय ॥

क्रमिकाणाम्	of serial objects	जय	conquer
क्रमचैव	in due order	मित्रम्	the friend
समन्वय	mutual connection	रञ्जय	gratify
यथासंख्यम्	The Relative Order	विपत्तिम्	the calamity
शत्रुम्	the foe	भञ्जय	destroy

Def The Relative Order is a mutual connection of a series of objects mentioned in their due order.

Ex. O king ! Conquer, gratify, destroy (thy) foe, friend and the calamity respectively.

Here, a series of objects शत्रुम्, मित्रम् and विपत्तिम् is respectively connected with जय, रञ्जय, and भञ्जय in their due order.

LI पर्याय —The Sequence

Def पर्यायो यदि पर्यायेनैकस्थानेकसंश्रयः ।

Ex पद्म मुक्ता गता चंद्रं कामिनौवदनप्रभा ॥

यदि	if	कामिनौवदनप्रभा	the lustre of this
एकस्य	of one object		lovely woman's face
पर्यायस्य	in succession	पद्मम्	the lotus
अनेकसंश्रय	residing in many places	मुक्ता	having left
पर्याय	The Sequence	चंद्र	the moon
		गता	resorted to

Def When one object is described as residing in many places in succession, it is termed the Sequence.

Ex Having left the lotus, the lustre of this lovely woman's face now resorted to the moon

Here, the lustre which is stated as one is said to reside in many places in succession

Second kind of the Sequence

Def एकस्मिन्यदनेकं वा पर्यायः सोऽपि संमतः ।

Ex अधुना मुलिर्न तत्र यत्र स्रोतः पुराऽजनि ॥

यदि वा	or if	पुरा	formerly
एकस्मिन्	in one object	स्रोत	water
अनेकम्	many	अजनि	was
सोऽपि	that too	अधुना	now
पर्याय	the Sequence	तत्र	there
संमत	is regarded	मुनिनम्	sand bank
यत्र	where		

Def. Or, if many objects are said to reside in one and the same place in succession, that too is regarded as the Sequence

Ex. Sand bank is now seen in the place where there was water formerly.

Here, the water and the sand bank are said to be successively residing in the same place.

LII. परिहृतिः—The Return.

Def. परिहृतिर्यनिमयो न्यूनाभ्यधिकयोर्मिथः ।

Ex. जग्राहैकं शरं मुक्त्वा कटाक्षान् सरिपुत्रियः ॥

न्यूनाभ्यधिकयोः	of lesser and greater	एकम् शरम्	one arrow
	things	मुक्त्वा	having discharged
मिथः	mutual	स्रिपुत्रियः	of the enemy's God-
निमित्तय	exchange		dess of wealth
परिहृतिः	the Return	कटाक्षान्	(many) side glances
(स राजा)	that king	अवाप्त	received

Def. The Return is a mutual exchange of things lesser or greater.

Ex. The king discharged (i.e. gave) one arrow and received (in turn, many) side-glances of the Goddess of wealth of his foes.

Here, we have an exchange for what is greater, i.e. giving the lesser (शरम्) for the greater (कटाक्षान्).

LIII परिसङ्गः—The Special Mention or The Exclusion of Specification.

Def. परिसङ्गो निषिद्धैकमेकस्मिन्वस्तुयन्त्रणम् ।

Ex. स्नेहक्षयः प्रदीपेषु न स्वान्तेषु न तन्मुषाम् ॥

एकस्मिन्	in one object on hand	इदीपितु	in the lamps
एकम् वस्तु	one object	नतभ्रुवाम्	of women of curved
निविध्य	having denied		eye-brows
यमलम्	restriction	हृत्तान्त्रु	in the hearts
परिमदना	the Special Mention	न	not.
सेहवय	diminution of oil		

Def The denial of the existence of something in a certain object and the restriction of its existence in another object constitutes the figure the Special Mention

Ex The diminution of oil (i.e. affection) was in the lamps and not in the hearts of women of curved eye-brows

LIV विकल्प — The Alternative

Def विरोधे तुल्यबलयोर्विकल्पालक्षितमिति ।

Ex सद्य गिरासि चापान् वा नमयन्तु महीभुजः ॥

तुल्यबलयो	of equal probability	महीभुज	the kings
विरोधे	when there is opposi-	सद्य	at once
	tion	गिरासि	the r leads
विकल्पालक्षित	the Alternative	नमयन्तु	let bend
मता	is considered	चापान् वा	or their bows

Def When there is an opposition of two things of equal probability, or, in other words, when the performance of two such things becomes impossible at the same time and thus restricts the agent to have recourse to only one of them, it is called the Alternative

Ex. Let the kings* bend at once their heads or their bows

Here, we see the impossibility of simultaneous action of the bending of the heads and that of the bows which are opposed to each other, the former being the mark of surrender and the latter, of war.

LV समुच्चयः—The Conjunction

Def वङ्मनां युगपद्भावभाजां गुम्फः समुच्चयः ।

Ex नश्यन्ति पश्चात्पश्यन्ति भ्रश्यन्ति च भवद्दृष्टिः ॥

युगपद्भावभाजाम्	of actions of simultaneity	भवद्दृष्टि	thy foe
वङ्मनाम्	of many	नश्यन्ति	take flight
गुम्फ	combination	पश्चात्	on back
समुच्चय	the Conjunction	पश्यन्ति	see
		भ्रश्यन्ति च	and fall down

Def The Conjunction is a combination of many actions that are described as being simultaneously produced

Ex. O King ! thy enemies flee, turning their backs, see thee and fall down

Here, though the actions of fleeing, seeing, falling down took place in succession, yet we have the simultaneity of those actions considering their speedy performance

Compare the celebrated laconic report which Cæsar sent to Rome concerning his victory over Pharnaces at Tela 'I came, saw, conquered' (veni, vidi, vici)

Second kind of the Conjunction

Def अहंप्राथमिकाभाजामेककार्यान्वयोऽपि सः ।

Ex कुल रूपं वयो विद्या धनं च मदयन्त्यमुम् ॥

अहंप्राथमिकाभाजाम्	of things with	कुलम्	noble birth
	emulation	रूपम्	handsome appearance
अहंकार्यान्वय	that go to effect one	वय	the prime of youth
	thing	विद्या	learning
अपि	also	धनम्	and the wealth
स	that is the Conjunction	अमुम्	him
	tion	मदयति	exhilarate.

Def A combination of many things that go to effect a thing with emulation or competition is also termed the Conjunction Or, in other words, a combination of many things independent of each other but represented as simultaneously producing the same common effect is called the Conjunction

Ex Noble birth, handsome appearance the prime of youth, learning and the wealth exhilarate him

LVI कारकदीपकम्—The Case-Illuminator

Def क्रमिकैकगतानां तु गुफ. कारकदीपकम् ।

Ex गच्छत्यागच्छति पुनः पान्थ. पश्यति पृच्छति ॥

क्रमिकैकगतानाम्	of actions con-	पान्थ	traveller
	nected with one	गच्छति	goes
	karaka in succession	पुन	again
गुफ	combination	पश्यति	comes
कारकदीपकम्	the Case-Illumina-	पृच्छति	sees
tor		पृच्छति	asks

Def A combination of actions that are successively connected with one Kāraka (case noun) is called कारकदीपकम् Or, in other words, when the same Kāraka (case-noun) is connected with many verbs in succession, it is कारकदीपकम्

Ex The traveller goes, again comes, sees and asks (something)

Here पश्य—a noun in the nominative case, is connected with 4 verbs गच्छति, etc., in succession but not simultaneously as in the preceding figure समुच्चय where *simultaneity* is desired

LVII. समाधि —The Convenience

Def समाधि. कार्यसौकर्ये कारणान्तरसन्निधेः ।

Ex उत्कृष्टता च तरुणी जगामास्तं च भानुमान् ॥

कारणान्तरसन्निधि	through the presence of some other cause	तरुणी	young lady
कार्यसौकर्यम्	facility of an act	उत्कृष्टता च	longed for (her lover)
समाधि	The Convenience	भानुमान्	the sun
		जगाम	set in.

Def When the accomplishment of an act is facilitated by the presence of some other cause, or in other words when the facilitation of an act is obtained through the accidental operation of another agency, it is called the Convenience

Ex No sooner did this young lady long for her lover than the sun set in

Here, we see the simultaneous occurrence of two actions—the lady's longing for her lover and the

sun's setting (expressed by the two चs in the two sentences)

The lady longed for her lover and was about to go to meet him, and this was easily accomplished by the accidental operation of another cause—the setting of the sun, which enabled the lady to set out freely under the protecting mantle of the dark

LVIII प्रत्यनीकम्—The Rivalry

Def प्रत्यनीकं बलवतः शत्रोः पक्षे पराक्रमः ।

Ex. जैत्रनेत्रानुगौ कर्णाबुत्पलाभ्यामधः कृतौ ॥

बलवत	strong	उत्पलाभ्याम्	by the lilies
शत्रो	of the enemy	जैत्रनेत्रानुगौ	the servants of the
पक्षे	on any partisan		victorious eyes
पराक्रम	attempt	कर्णौ	the ears
प्रत्यनीकम्	The Rivalry	अधः कृतौ	made to bow down

Def When any act of injury or mortification is attempted on a partisan of one's powerful enemy (by somebody who is unable to avenge himself directly on his enemy), it is called the Rivalry

The ears, the servants (lit. neighbours) of the victorious eyes, have been made to bow down by the lilies. Woman's eyes and lilies are often compared to each other, the one excelling the other in beauty. Here, the lilies unable to conquer the eyes avenge themselves on their neighbours, the ears, by making them bend down

NB—The lilies are usually worn as ornaments on the ears which bend by their weight.

LIX काव्यार्थापत्ति — The Necessary Conclusion

Def कैमुत्येनार्थसंसिद्धिः काव्यार्थापत्तिरिष्यते ।

Ex स जितस्त्वन्मुखेनेन्दुः का वार्ता सरसीरुहाम् ॥

कैमुत्य	by the expression 'how much more'	इत्यने	is called
अर्थसंसिद्धि	accomplishment of an act	त्वन्मुखेन	by thy face
काव्यार्थापत्ति	the Necessary Conclusion in the province of Poetry	स इन्दु	that moon
		जित	was conquered
		सरसीरुहाम्	of the lotuses
		का	what
		वार्ता	mention

Def The accomplishment of an act founded upon the popular maxim कैमुतिकन्याय. 'argument with a stronger reason', is termed the Necessary Conclusion

कैमुत्य is the abstract noun of कसुत 'how much more' कैमुतिकन्याय is usually called दण्डापूपन्याय the maxim of the stick and the cakes. When a stick and some cakes are tied together and, when the stick has been eaten away by a rat, we are naturally led to believe that the cakes also have been eaten by the rat, the two things being so closely connected. Thus, when we say something of the one of two such things, the same naturally applies to the other thing also.

Ex (Ladv) That moon has been conquered by thy face. What necessity is there to speak of (or why we speak of) lotuses.

It is an acknowledged fact that lotuses begin to shrink and become faded on the rise of the moon. When that moon, the subduer of the lotuses has been conquered, the fact that lotuses too have been conquered much more becomes a necessary conclusion.

LX काव्यलिङ्गम्—The Poetical Reason

Def समर्थनीयस्यार्थस्य काव्यलिङ्गं समर्थनम् ।

Ex. जितोऽसि मन्द कन्दर्प ! मञ्चितेऽस्ति त्रिलोचनः ॥

समर्थनीयस्य	to be established	जित	चसि	thou hast been con-
अथस्य	of a fact			quered
समर्थनम्	justifying	मञ्चिते		in my mind
काव्यलिङ्गम्	The Poetical Reason	त्रिलोचन		three-eyed God Siva
मन्द	foolish	अस्ति		resides
कन्दर्प	cupid			

Def The Poetical Reason is a reason justifying a statement which requires to be established

Ex O foolish God of love ! Thou hast been conquered (by me) For, in my mind, there resides the three eyed God Siva

Here, the fact of the presence of the God Siva in the mind of the speaker is a reason for the speaker's conquest of the God of Love who has once been burnt by Siva

LXI अर्थान्तरन्यास —The Transition

Def उक्तिरर्थान्तरन्यास स्यात् सामान्यविशेषयोः ।

Ex. हनुमान्ध्विमतरहुष्कर किं महात्मनाम् ॥

सामान्यविशेषयोः	of a universal pro-	अस्मिन्		the ocean
	position and a parti-	अतरन्		crossed
	cular instance	महात्मनाम्		of great men
उक्ति	assertion	दुष्करम्		impossible
अर्थान्तरन्यास	the Transition	किम्		what.
हनुमान्	the monkey-God			
	Hanūmān			

Def The assertion of a universal (proposition) and a particular (instance) ■ termed the Transition
 Or, in other words when a universal proposition is introduced to support a particular instance, or a particular instance to support a universal proposition, it is called the Transition

Ex Hanuman crossed the ocean, what is impossible for great men ?

Here, ■ particular instance is confirmed by a universal proposition

Example of ■ universal proposition supported by a particular instance

गुणवद्बन्धुसंमर्गाद् याति स्वल्पोऽपि गौरवम् ।
 पुष्पमालानुषगेण सूत्रं शिरसि धार्यते ॥

गुणवद्बन्धुसंमर्गाद्	by association of	पुष्पमालानुषगेण	by the union with a
	the meritorious		wreath of flowers
स्वल्पोऽपि	even the meanest	गुणम्	thread
	creature	शिरसि	on the head
गौरवम्	greatness	धार्यते	is worn
याति	attains		

Even the meanest creature, by the association of the meritorious, attains to the greatness. A thread united with a wreath of flowers is worn on the head

Here, a universal proposition is confirmed by a particular instance

LXII' विकस्वर.—The Expansion

DEF यस्मिन्विशेषसामान्यविशेषाः स विकस्वरः ।

EX स न जिग्ये महान्तो हि दुर्द्वर्षाः सागरा इव ॥

यस्मिन्	in which	स	that (king)
विशेषसामान्यविशेषा	particular, general and particular as sections	न जिग्ये	was not conquered
		हि	because
स	that	महान्त	great men
विकस्वरः	the Expansion	सागरा इव	like the oceans
		दुर्द्वर्षा	unassailable

Def When a particular is supported by a general which again is supported by a particular, it is called the Expansion Or, in other words, when a Transition in which a particular instance is supported by a general proposition with a Simile, it is termed the Expansion (of the Transition)

EX. That (king) was not conquered (by his enemies) For the great men are as unassailable as the oceans.

o LXIII प्रौढोक्तिः—The Bold Speech

DEF प्रौढोक्तिरुत्कर्षाद्वितीतदेतुत्वप्रकल्पनम् ।

EX कचाः कलिन्दजातो रतमालक्षोममेचकाः ॥

उत्कर्षाद्वितीतदेतुत्वप्रकल्पनम्	which cannot form as a case of excellence	कलिन्दजातो रतमालक्षोममेचकाः	as
प्रौढोक्तिः	attribution of a certain cause to it	कचाः	black as the tamala
रतमालक्षोममेचकाः		जातो	group grown on the
		रतमालक्षोममेचकाः	bank of the Yamuni
		मेचकाः	river

Def. The attribution of a certain cause, to a statement asserted, which cannot form the cause of excellence (of the object described) is called the Bold Speech.

Ex. The tresses '(of the Lord Krishna) are as black as the group of tamāla trees grown on the banks of Kalinda's daughter Yamunā

The water of the Yamunā is naturally black as also the tamāla trees : The blackness of the tamāla trees cannot therefore be attributed to their having grown on the banks of the Yamunā river. Still, it is asserted to be so here. Hence it is called the Bold Speech

LXIV. संभावना—The Supposition.

Def संभावना यदीत्यं स्यादित्यूहोऽन्यस्य सिद्धये ।

Ex. यदि शेषो भवेदक्ता कथिताः स्युर्गुणास्तव ॥

अन्यस्य	of another act	शेष	Lord of serpents
सिद्धये	for the accomplish- ment	वक्ता	narrator
यदि इत्य स्यात्	if it were so	भवेत्	happen
इति	so	तव	thy
अथ	conjecture	गुणा	merits
संभावना	the Supposition	कथिताः स्युः	would have been des- cribed.
यदि	if		

Def A conjecture assumed through the use of the expression 'if it were so' for the accomplish-ment of another (impossible) act, is termed the Supposition.

Ex O God ! If the Lord of the serpents were to be the narrator, then *all* thy merits would have been described

This form of supposition introduced by a subjunctive clause is reckoned by the author of *Kavyaprakāśa* as the third kind of अतिशयोक्ति

LXV मिथ्याध्ववसिति —The False Determination

Def किञ्चिन्मिथ्यात्वसिद्धयर्थं मिथ्यार्थान्तरकल्पनम् ।

Ex मिथ्याध्ववसितिर्वेश्या वश्येत् खस्रजं वहन् ॥

किञ्चिन्मिथ्यात्वसिद्धयर्थं for the purpose of establishing a false assertion	मिथ्याध्ववसिति the False Determination
मिथ्यार्थान्तरकल्पनम् a statement of another absolute false thing	खस्रजम् garland of sky flowers वहन् wearing वेश्याम् the prostitute वश्येत् can win over

Def When, for purposes of establishing a false assertion, another absolute false *one* is introduced, or, in other words, if one false assertion is made to depend upon another absolute false one then it is called the False^o Determination : (*Reductio ad absurdum* = reducing a position to an absurdity)

Ex Wearing a garland of sky flowers, one can win over a prostitute

Sky flower is an absolute nonentity and does not exist in any period, past present or future So the winning over a prostitute becomes also a non-entity This ornament is also reckoned as one of the kinds of अतिशयोक्ति by the author of K. P.

LXVI. जनितम्—The Artful Indication.

Def वस्ये स्याद्वस्येवृत्तान्तप्रतिविम्बस्य वर्णनम् ।

Ex ललितं निर्गते नीरे सेतुमेवा चिकीर्षति ॥

वस्ये	in the object on hand	उवा	this (maiden)
वस्येवृत्तान्तप्रतिविम्बस्य	of the reflective	नीरे	when water
	representation of an	निर्गते	had gone out
	incident on hand	सेतुम्	bund
वर्णनम्	delineation	चिकीर्षति	wishes.
जनितम् नाम	is the Artful Indica- tion		

Def. जनितम् is a delineation of an incident not on hand which ends in a reflective comparison to an incident on hand.

Ex This (maiden) wishes to raise a bund when all the water had gone out.

This is said by a maid to her mistress who wanted to send for her once neglected lover. The maid instead of telling her mistress that she missed the opportunity and now foolishly wants to bring her lover who has now fallen in love with another lady indirectly intimates the same meaning which is reflectively represented in the expression given in the text. The sending for the lover who once came to the lady and was neglected by her is the same as the raising of a bund after all the water had gone out.

LXVII. प्रहर्षणम्—The Enrapturing.

Def उत्कण्ठितार्थमभिहित्विना यत्नं प्रहर्षणम् ।

Ex तामेव ध्यायते तस्मै निश्चया सैव दूतिका ।

यद्यम् बिना without an effort	ताम् एव only her
सत्कच्छितार्थसंसिद्धि accomplishment	भ्रातृन तच्छे to him thinking
of a thing longed for	सैव दूतका that same messenger
प्रहर्षणम् the Enrapturing	निश्चया was sent

Def When the accomplishment of a thing eagerly longed for takes place without any effort for it, or, in other words, when the desired object is obtained by chance, it is called the Enrapturing

Ex That same messenger—a confidante—was sent (by a lady), to him (her lover) who was thinking of her only

This incident took place without any effort on the part of the lover. He was thinking that her lady would send him a disagreeable messenger and, when he saw his own confidante coming as a messenger to him, he could not contain for joy and hence this is called the Enrapturing—the delight beyond measure

The Second kind of the Enrapturing

Def वाञ्छितादधिकार्यस्य संसिद्धिश्च प्रहर्षणम् ।

Ex दीपमुद्योजयेद् यावत्तावदभ्युदितो रविः ॥

वाञ्छिताम् than the desired	दीपम् the lamp
अधिकार्यस्य of something more	उद्योजयन् kindle
संसिद्धि attainment	तावत् than
प्रहर्षणम् the Enrapturing	रवि the sun
यावत् as soon as	अभ्युदित rose.

Def The attainment of something more than what was desired is called the second kind of the Enrapturing

Ex. No sooner did she kindle the lamp, than the sun rose.

Here the lady rose and wanted to kindle the lamp and, when she came out of her room, she saw the sun risen. This is more than what was desired.

Third kind of the Enrapturing.

Def. यत्नादुपायसिद्धयर्थात्साक्षात्तामः फलस्य च ।

Ex. निध्यञ्जनौषधीमूलं खनता साधितो निधिः ॥

उपायसिद्धयर्थात्	attainment of a	निध्यञ्जनौषधीमूलम्	the root of a
	means		magic plant
यत्नात्	from an effort	खनता	by a digger
साक्षात् फलस्य	of the object itself	निधिः	treasure
तामः च	attainment also	साधितः	was obtained.

Def. When, by an effort made for the attainment of a means to get the object desired, the desired object itself is obtained, it is the third kind of the Enrapturing.

Ex. By him who dug the root of the magic plant for the purpose of discovering the treasure hidden under the earth, the treasure itself was obtained.

LXVIII. विषादनम्—The Despondency.

Def. द्रव्यभाणविरुद्धार्यसंप्राप्तिस्तु विषादनम् ।

Ex. दीपमुद्योजयेद् यावन्निर्वाणस्तावदेव सः ।

इयमाद्यविहरणमपानि तु	the attain- ment of a thing oppo- sed to what was desir- ed	दीपम्	the lamp
		सद्योजयेत्	kindles
		मावदेव	than
		स	that
विषादनम्	the Despondency	निवाच	extinguished
सावत्	no sooner		

Def The attainment of a thing quite opposed to what was desired is termed the Despondency.

Ex. No sooner did she kindle the lamp, than it extinguished.

LXIX उद्भास—Abandonment

Def एकस्य गुणदोषाभ्यामुद्भासोऽन्यस्य तौ यदि ।

Ex अपि मां पावयेत्साध्वी स्नात्वेतीच्छति जाङ्गवी ॥

एकस्य	of one object	साध्वी	having bathed
गुणदोषाभ्याम्	by merit and demerit	मान् अपि	me also
अन्यस्य	of another object	पावयेत्	may purify
यदि तौ	if those two	इति	so
उद्भास	Abandonment	जाङ्गवी	the river Ganga
साध्वी	chaste woman	इच्छति	desires

Def If the delineation of merit and demerit of one object conveys a reference to the merit and demerit of another object, or, in other words, if (1) the merit of one object refer to the merit of another object, (2) the demerit, to the demerit, (3) the merit, to the demerit, and (4) the demerit, to the merit, then it is called the Abandonment

Ex. 'Will not a chaste woman (come and) bathe (in my waters) and purify me also', so the river Ganga desires.

Here the merit—the purifying character of chaste woman refers to the merit of the Ganga who plays for purification Hence this is the example of No 1 merit referring to a merit.

Example of (2) demerit referring to a demerit

काठिन्यं कुचयोः सृष्टं वाञ्छन्त्यः पादपद्मयोः ।

निन्दन्ति च विधातार त्वद्वाटीष्वरियोषितः ॥

कुचयो of the bosoms
काठिन्यम् hardness
पादपद्मयोः lotus like feet
सृष्टम् created
वाञ्छन्त्यः desiring

वरियोषितः the women of (thy) foes
महागोष्ठे in thy cavalry
विधातारम् the Creator
निन्दन्ति censure

Ex. O king ! the widows of thy foemen desiring, (when they are pursued by) thy cavalry, the hardness created for their bosoms to be created for their lotus like feet censure the Creator (Brahmā)

Here, the widows of the foemen censure the creator for not having created the hardness of their bosoms in their soft feet, the former being useless because of their widow hood and the latter being now useful to enable them to flee away from the pursuing cavalry of the king The demerit of the bosoms in their widow hood refers to the demerit of their soft feet unfit for fleeing away from the enemy

Example of (3) Merit referring to a demerit

तदभावं धनस्यैव यन्नाश्रयति सत्त्वनम् ॥

यत् because
सत्त्वनम् the good man
न आश्रयति does not resort to

तत् that
धनस्य एव of the riches only
अभावं misfortune.

Ex It is the misfortune of riches themselves in that they do not resort to the good people

Here, the merit of the good people refers to the demerit of the riches in their not resorting to the good people

Example of (4) demerit referring to a merit

लाभोयमेव भूपालसेवकानां न चेद्ध. ॥

येन	if	न	not
भूपालसेवकानाम्	of the servants of	अयम् एव	this itself
	the king	ताम्	a boon.
वध	killing		

If the servants of this king are not killed, then it itself is a boon (to them)

The king referred to is such a cruel man that non killing his servants is considered a great boon even if they do not get their pay. Here the cruelty the demerit of the king, refers to the merit on the part of his servants : e, their continuance without being killed

• LXX अवज्ञालकृति — Non Abandonment

Der ताभ्या तौ यदि न स्यातामवज्ञालकृतिस्तु सा ।

Ex स्वल्पमेवाव लभते प्रस्थ प्राप्यापि सागरम् ॥

यदि	if	प्रस्थम्	a measure
ताभ्याम्	by those two	सागरम्	ocean
तौ	those two	प्राप्यापि	though reached
न स्याताम्	to not occur	स्वल्पमेव	only a small quantity
सा	that	अव	water
अवज्ञालकृति	Non Abandonment	लभते	gets

Def. If, by the delineation of them, *z c*, merit and demerit of one object, they—the merit and demerit of another object—do not occur, then it is called the *Non-Abandonment*.

Ex This measure (of 32 palas) gets only a small quantity into it even though it reached the ocean

The particular measure holds the same quantity of water even in the ocean which is the receptacle of immenso water and which is not able to supply more water.

Here, the merit of the measure refers to no merit of the ocean

Example of demerit occasioning no demerit.

मीलन्ति यदि पद्मानि का हानिरमृतद्युतेः ॥

यदि if
पद्मानि lotuses
मीलन्ति contract

अमृतद्युते to the moon
का what
हानि detriment

If the lotuses were to contract (at night), then what detriment accrues to the moon (nectar-rayed)

Here, the demerit of the lotus refers to no demerit of the moon.

LXXI अनुज्ञा—The Permission

Def दीपस्याभ्यर्थनाऽनुज्ञा तत्रैव गुणदर्शनात् ।

Ex विषदः सन्तु नः शश्वद् यासु संकीर्ताते हरिः ॥

दीपस्य	of an undesired	न	to us
	object	सद्यत	always
अभ्यर्थना	praying for	विपद	calamities
तत्तेव	in itself	सन्तु	let occur
गुणदर्शनात्	on account of the	यासु	in which
	result of good quali-	हरि	God Vishnu
	ties	संक्रीयते	is glorified
अनुज्ञा	the Permission		

Def. The praying for an undesired object on the ground of the acquirement of virtuous qualities resulting from it, is called the Permission

Ex. Lord Krishna ; Let calamities always occur to us—the calamities in which the God Hari is glorified.

This is a request made to Krishna by Kunti, the mother of the Pāndavas.

LXXII श्लोकः—The Suggestion

Def श्लोकः स्यादोषगुणयोर्गुणदोषत्वकल्पनम् ।

Ex अखिलेषु विहङ्गेषु हन्त स्वच्छन्दचारिषु ॥

शुक ! पञ्जरबन्धस्ते मधुरावां गिरां फलम् ॥

दोषगुणदो	of demerit and merit	शुक ।	parrot !
गुणदोषत्वकल्पनम्	attribution of	ते	thy
	merit and demerit	पञ्जरबन्ध	confinement in a cage
श्लोकः स्यात्	is the Suggestion	मधुरावां	melodious
हन्त	Alas !	गिरां	of songs
अखिलेषु विहङ्गेषु	when all the birds	फलम्	result.
स्वच्छन्दचारिषु	freely wander		

Def श्लोकः is a figure in which the merit and demerit of one thing are respectively construed to be the demerit and merit of the other

Ex. Alas ! parrot ! when all other birds freely wander about at their will, thy confinement in the cage is the result of thy melodious songs

Here, the utterance of melodious sounds is construed to be a demerit in a parrot and the non utterance is construed to be a merit in other birds

LXXIII मुद्रा—The Sealing

Def सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।

Ex नितंबगुर्वी तरुणी दृग्युग्मविपुला च सा ॥

प्रकृतार्थपरै	serving the sense	मुद्रा	the Sealing
	on hand	सा तरुणी	that young girl in
पदै	by words	नितंबगुर्वी	having large buttocks
सूच्यार्थसूचनम्	intimation of the	दृग्युग्मविपुला च	having a couple of
	object to be hinted at		spacious eyes

Def If the words that serve to signify the sense on hand intimate also the object to be hinted at then it is called the Sealing

Ex This maiden has large buttocks and a couple of spacious eyes

Here, युग्मविपुला serves to signify the sense required for the description of the lady the subject on hand. The same word is also the name of a metre of अनुष्टुप् class containing 8 syllables for each quarter wherein the seventh syllable of the 2nd and 4th quarters must be short. Thus, we see that the same word that served the purpose on hand—the description of the lady—also names the metre of the verse to be hinted at by the poet, the stanza being the illustration of that metre

It is usual among the Sanskrit prosodians to illustrate a metre defined by a stanza containing the name of that metre which will also serve to explain the name contained in the stanza. The

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the *Hindu Triad*, in their order—*Brahmā*, *Vishnu* and *Siva*, the objects *not on hand* to which the king is identified in succession.

The difference between this figure and the figure मुद्रा (LXXIII) is that in this figure the sense of the words referring to objects not on hand—i. e. the sense to be hinted at—also serves to explain the sentence in another way under a pun, but it is not so in the *Mudrā*.

LXXV. तद्गुणः—The Borrower.

Def. तद्गुणः स्वगुणत्यागादन्यदीयगुणयहः ।

Ex. पद्मरागायते नासामौक्तिकं तैऽधरत्विषा ॥

स्वगुणत्यागात्	by quitting one's own quality	नासामौक्तिकम्	nose-pearl
अन्यदीयगुणयहः	assuming the quality of another	अधरत्विषा	by the lustre of the lower lip.
तद्गुणः	the Borrower	पद्मरागायते	becomes <i>Padmarāga</i> (ruby of lotus colour).
तैऽ	thy		

Def. When a thing quits its own quality and assumes that of another (excellent one), it is the Borrower.

Ex. O Lady! The pearl of the nose-ornament becomes a *padmarāga* ruby by coming in contact with the luster of thy (red) lower lip.

Here, the colour of the lady's lower lip, being superior, makes the white pearl of her nose ornament appear like a *padmarāga* ruby. *

* The pearl has been eclipsed by the Lady's lip.

LXXVI पूर्वरूपम्—The Original

Def पुनः स्वगुणसंप्राप्तिः पूर्वरूपमुदाहृतम् ।

Ex हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः ॥

पुन	again		with the lustre of
स्वगुणसंप्राप्तिः	assumption of ones		Siva's neck
	own quality	शेष	the serpent lord
पूर्वरूपम्	the original	तद्यशसा	by thy fame
उदाहृतम्	is called	सित	white
हरकण्ठांशुलिप्तोऽपि	though covered		

Def When an object that has quitted its form as in the preceding figure is again restored to its original state by the presence of some other agency, it is called the Original

Ex O king ! The lord of the serpents शेष, though covered with the lustre of Siva's neck, is made white by thy fame

Here, the serpent lord worn round Siva's neck of dark blue colour—on account of the existence of the Kālakuta poison in it—changed his colour and thus became a borrower and by the operation of another agency—the white fame of the king—he is restored to his former state

Second kind of the Original

Def पूर्वावस्थानुवृत्तिश्च विक्रते सति वस्तुनि ।

Ex दीपे निर्वापितेऽप्यासीत्कांचीरत्नैर्महम्महः ॥

• यत्पुनि	an object	निवृत्तचित्ते षड्	though extinguished
विकृते सति	when disappeared	ज्योतीरब्दे	by the gems inland in
पूर्वावस्थानुवृत्ति	continuity of the		the girdle of a lady
	original state	महत्	ample
य	also	मह	light
दीपे	lamp	आसीत्	was

Def The continuity of the original condition notwithstanding the disappearance of an object—the cause of such continuance, by the operation of another agency, is called the second kind of the Original.

Ex Although the lamp was put out (by a lady in the bed chamber), still there was ample light issuing from the gems of the girdle (of that lady)

Here, a pretty young maiden but an artless one (सुधा) put out the lamp of the bed chamber through bashfulness, still the light continued as before by the lustre of the gems inland in the girdle of that maiden

LXXVII अतद्गुण — The Non Borrower

Der संगतान्यगुणानगीकारमाहुरतद्गुणम् ।

Ex चिररामिणि मच्चित्ते निहितोऽपि न रञ्जसि ॥

संगतान्यगुणानगीकारम्	non-assuming	चिरम्	for a long time
the quality of another		रञ्जसि	red (affectionate)
object though con-		मच्चित्ते	in my mind
nected with it		निहितोऽपि	though seated
अतद्गुणम्	Non Borrower	न रञ्जसि	do not become red
वाह	call		(affectionate)

Def The non assuming, by an object, of the quality of another though connected with it (or in

other words when an object does not borrow the quality of another object it) is called the Non-Borrower

Ex O Lover ! though seated long in my red (affectionate) mind, yet thou dost not become red (affectionate)

The strikingness of this example rests upon the use of the word रम which means both redness and affection

Here, the lover does not become red (affectionate) though he is seated in the red (more affectionate) mind of the lady Hence it is the Non Borrower

LXXVIII अनुगुण —The Conformity

Def प्राक्सिद्धस्वगुणोत्कर्षोऽनुगुण परसन्निधे ।

Ex नीलोत्पलानि दधते कटाक्षैरतिनीलताम् ॥

परसन्निधे	by the presence of another object	अनुगुण	the Conformity
प्राक्सिद्धस्वगुणोत्कर्ष	the pre-emi- nence of one's own previously settled quality	नीलोत्पलानि	blue lotuses
		कटाक्षै	by the side glances
		अतिनीलताम्	extreme blueness
		दधते	bear

Def The¹ pre eminence, of one's own previously settled quality, by the presence of another agency, (or, in other words when the original quality of an object is "made pre eminent by the proximity of another object it) is called the Conformity

Ex The blue lotuses attain more blueness by the side glances (of a lady falling on them)

Here, the dark blue lustre of the lotuses is increased by the pre-eminent blue side-glances of the lady falling on them.

LXXIX. मीनितम्—The Lost.

Def मीलितं यदि सादृश्याद्भेद एव न लक्ष्यते ।

Ex. रसो नालक्षि लाक्षायाश्चरणे सहजारूपे ॥

यदि	if	मीलितम्	the Lost
सादृश्यात्	on account of resem-	सहजारूपे	naturally red
	blance	चरणे	in the foot
भेद	a distinction	लाक्षाया	of the red lac
एव	alone	रस	dye
न लक्ष्यते	is not perceived	न लक्षि	was not perceived

Def When distinction alone is not perceived (between two objects on hand) on account of their resemblance, then it is the Lost.

Ex. The dye of the red lac was not perceived in the naturally red feet (of this beautiful maiden)

Here, we see the disappearance of the dye of the red lac on account of its having been eclipsed by the natural redness of the maiden's feet.

LXXX. सामान्यम्—The Sameness.

Def सामान्यं यदि सादृश्याद्विशेषो नैव लक्ष्यते ।

Ex. पद्माकरप्रविष्टानां मुखं नालक्षि सुभुवाम् ॥

यदि	if	पद्माकरप्रविष्टानाम्	that entered the
सादृश्यात्	on account of resem-		lotus pool
	blance	सुधवाम्	of women of beauti-
विशेष	distinguishable pecu-		ful eye brows
	liarity	मुखम्	face
नैव लक्ष्यते	is not at all perceived	न चक्षुषि	was not perceived
समान्यम्	The Sameness		

Def When any distinguishable peculiarity what ever is not perceived (between two objects coming in contact) on account of their close resemblance, it is called the Sameness

Lx The faces of the women of beautiful eye-brows that entered the lotus pool are not perceived

Here, the faces of the women were not distinguishable from the lotuses in the absence of any discriminative quality between the two which are spoken of as having become identical

In the मोलित (LXXIX), one of the objects is inferior in quality and is not apprehended by its being eclipsed by the superior quality of the other

In this figure the two objects could not be discriminated through their close resemblance In the मोलित the inferior object gives up its own quality Here both the objects do not give up their qualities Hence, this figure is different from the मोलित

LXXXI उन्मीलितम्—The Un-Lost

LXXXII विशेषक —The Un-Sameness

Def भेदवैशिष्ट्यायो. स्फूर्तावुन्मीलितविशेषको ।

Ex हिमाद्रि त्वदाशोमग्न सुग शोसेन जानते ॥

निरवेमिटायो	of any distinction and	सुरा	the celestial beings
	of any discriminating	नवमीमयम्	eclipsed by thy fame
	peculiarity	हिमाद्रिम्	the Himalaya moun-
स्तौ	in the manifestation		tain
उन्मीलित निर्वेकौ	The Un Lost and	शीतेन	by chillness
	The Un-Sameness	मानत	recognize

Def If any distinction prohibited in the मीलित (LXXIX) become manifest afterwards, it is called the उन्मीलितम्

Def If any discriminating peculiarity prohibited in the सामान्य become manifest afterwards, it is called the विशेषक

Ex O king ! The celestial beings recognize the Himālaya mountain, eclipsed by thy (all pervading) fame, through its chillness

This is the example of the figure उन्मीलित Here, the Himālaya which is white was lost in the whiter fame of the king and was afterwards recognized by the Gods on account of its chillness

Example of the विशेषक

खलितान्युदिते चन्द्रे पद्मानि च मुखानि च ।

चन्द्र उदिते	when the moon had	मुखानि च	and the faces
	risen	पद्मानि	became distinguish-
पद्मानि	lotuses		able

Ex After the rise of the moon, the lotuses and the faces of the damsels became distinguishable

In the सामान्य, the faces of the damsels that entered the lotus pool were undistinguishable from the

Second kind of the Reply

Def प्रश्नोत्तरान्तराभिन्नमुत्तरं चिदमुच्यते ।

Ex के दारपोषणरताः के खेटाः किं चलं वयः ॥

प्रश्न + उत्तरान्तर + अभिन्नम्	consisting		their wives
	of same words of the	के दारपोषणरता	those that are bent
	query and its two		upon bringing the
	replies		lands to perfection =
चिदमुत्तरम्	a skilful reply		husbandmen
उत्तरम्	The Reply	के खेटा	who move in the air
के	who	किं चलम्	which is transitory
दारपोषणरता	those that are en-	वय	(1) birds (2) the age
	gaged in maintaining		

Def When a skilful reply is not different from the query, or in other words, when a reply made consists of the same words of the question asked, and when one reply made serves for two queries asked, then it is called also the Reply

Ex Q Who are those that are engaged in maintaining their wives ?—R Those that are bent upon bringing the lands to perfection or husbandmen
Q Who move in the air and which is transitory—
R वय (1) birds (2) age

केदार = a field. The first question के दारपोषणरता and its answer के दारपोषणरता consist of the same words (lit letters) वय is the one reply made to the two questions asked वय when it means, 'birds' is the nominative plural of the word विम, and when it means 'the age' it is the nominative singular of the neuter noun वयम्. Hence these are styled the skilful replies

LXXXIV सूक्ष्मम्—The Subtle

Def सूक्ष्मं पराशयाभिज्ञेतरसाकूतवेष्टितम् ।

Ex. मयि पश्यति सा केशैः सौमन्तमणिमावृणोत् ॥

परा—वेष्टितम् =	पराशयाभिज्ञ skilled	सूक्ष्मम्	The Subtle
	in understanding the	सा	that (maiden)
	import of another	मयि पश्यति	when I was looking
इतर	a second person	केशैः	by the tresses
तस्य	his	सौमन्तमणिम्	the crest-jewel
साकूतवेष्टितम्	a significant	मावृणोत्	concealed
act			

Def A significant act or gesture of a person, intimated to another who is able to understand such gestures of others is called the Subtle

Ex (Friend ') When I was seeing (her anxiously for time of assignation) she concealed her crest-jewel under her tresses

Here, the time of assignation eagerly inquired for by the lover is guessed from the lady's act of concealing her bright crest jewel under her dark tresses—a mark indicating the time of night when the bright sun is concealed under the darkness of the night

LXXXV पिहितम्—The Covering

Def पिहितं परवृत्तांतज्ञातुः साकूतवेष्टितम् ।

Ex. प्रिये गृहागते प्रातः कान्ता तल्पमकल्पयत् ॥

परवृत्तांतज्ञातुः	of one that knows	साकूतवेष्टितम्	significant act or
	the secret of the		an assignation
other		पिहितम्	The Covering

प्रातः	in the morning	बाया	the lady
प्रिये गृहागते	when the lover came	तन्म	the bed
	to the house	अव्यवत्	prepared

Def. A significant act or an insinuation of a person that he or she knows the secret of another is called The Covering.

Ex Early in the morning when the lover came to the house, his lady prepared bed (for him)

Here, a lady when she saw her husband coming to her house in the morning with the marks of his having toyed with another lady, a rival one, at once prepared bed for his rest thus intimating to him that she has known his secrets

LXXXVI व्याजोक्तिः—The Dissembler.

Def व्याजोक्तिरन्यहेतूक्या यदाकारस्य गोपनम् ।

Ex सखि ! पश्य गृहारामपरागैरस्मि धूसरा ॥

अन्यहेतूक्या	by an attribution to	सखि ।	friend !
	a different cause	पश्य	see
यम्	which	गृहारामपरागै	by the pollens of the
आकारस्य	of the appearance		house-garden
गोपनम्	concealment	धूसरा अस्मि	I am made greyish
व्याजोक्ति	The Dissembler		

Def The Dissembler is the dissimulation of one's appearance by attributing to a different cause

Ex Friend ! See I am made greyish by the pollens of (my) house-garden.

Here, a lady, the speaker, having her body made dirty by the dust in her toying with her lover, artfully

conceals the same by saying that she was made greyish by the pollens &c, by attributing it to some different cause Her first state was not expressed and then denied and so this is different from the ornament of Concealment (XI) where an object is first mentioned by a person who then conceals it.

LXXXVII गूढोक्ति — The Secrecy

Def गूढोक्तिरन्योद्देश्यं चेद्यदन्य प्रति कथ्यते ।

Ex वषामेहि परक्षेत्रादायाति क्षेत्रक्षकः ॥

विद्	if	परक्षेत्रात्	from another's field
अन्योद्देश्यम्	intended for another	or wife	
अन्यम् प्रति	to another	वषेहि	begone
कथ्यते	is told	क्षेत्रक्षक	the land lord or hus
गूढोक्ति	The Secrecy	band	
ह्य ।	O bull or luster :	आयाति	comes.

Def When a speech intended to be communicated to a particular person is addressed to another *who is also before the speaker, and when that speech conveys also the intended meaning of the speaker*, it is termed the Secret Speech

Ex O bull ! begone, yonder comes the land lord

This speech is intended to be communicated to a person toying with the wife of another person and this is addressed to the bull that was grazing in a third man's field The intended meaning to be conveyed is —

O Luster ! begone yonder comes the husband of the lady with whom thou art boldly toying

LXXXVIII. विहसोक्तिः—Open Speech.

Def. विहसोक्तिः श्लिष्टगुप्तं कविनाऽविष्कृतं यदि ।

Ex. वृषापेहि परचेचादिति वक्ति ससूचनम् ॥

श्लिष्टगुप्तम्	hidden under a pun	परचेचात्	from another's field
कविना	by the poet		or wife
आविष्कृतम् यदि	if purposely ex-pressed	अपेहि	begone
विहसोक्तिः	Open Speech	इति	so
वृष ।	bull ; or luster ;	ससूचनम्	with a gesticulation
		वक्ति	(he) speaks

Def. 'Open Speech is that which is hidden under a pun as in the preceding figure but purposely expressed by the poet by some kind of indication

Ex. "O bull ! begone from another's field", so the speaker speaks with a gesticulation.

By use of the word वृषापेहि, this is also hidden under a pun ; and, by the employment of the word ससूचनम्, in the example by the poet, the secrecy becomes expressed.

LXXXIX युक्तिः—Covert Speech.

Def. युक्तिः परातिसंधानं क्रियया मर्मगुप्तये ।

Ex. त्वामालिखन्ती दृष्ट्वान्यं धनुःपौष्यं करेऽलिखत् ॥

मर्मगुप्तये	for concealment of one's own design	त्वाम्	thee
क्रियया	by an act	आलिखन्ती	painting
परातिसंधानम्	deception played upon another	अन्यं दृष्ट्वा	seeing another (lady)
युक्तिः	Covert Speech	पौष्यं धनुः	bowery bow
		करे	in the hand
		अलिखत्	drew

Def Covert Speech is a deception of a person by an act played upon another for concealment of his or her own design

Ex *Lover* ' Thy lady painted thee and, seeing another person coming to her at that time, drew the figure of a flowery bow in the hand, thus intimating to that stranger that she painted the cupid and not thee

This is said by a go between

This figure is properly reckoned as one of the kinds of सूक्ष्म (LXXXIV) in the *Sahitya Darpana*

XC लोकोक्ति — Popular Saying

Def लोकप्रवादानुकृतिर्लोकोक्तिरिति भण्यते ।

Ex सहस्र कतिचिन्मासान्मोक्षयित्वा विलोचने ॥

लोकप्रवादानुकृति	resembling a pro	विलोचने	the eyes
	verb	मोक्षयित्वा	having closed
लोकोक्तिरिति	Popular Saying	कतिचित् मासान्	a few months
भण्यते	is called	सहस्र	wait or be patient

Def An expression resembling a proverb is called the Popular Saying

Ex *Lady* ' wait for a few months with thy eyes closed

This is one of the messages sent by a separated lover to his lovely wife The full meaning is —

“Lady ! Let a few months be spent unmarked by thee , and then we shall both meet, and have full scope to reward our desires entertained in our separation. “With thy eyes closed’ is even now more current in the sphere of the lovers and distressed people

XCI ऐकोक्ति — The Skilful Speech.

Def ऐकोक्तिर्यदि लोकोक्ते. स्यादर्धान्तरगर्भिता ।

Ex भुजङ्ग एव जानोते भुजङ्गचरणं सखे ॥

लोकोक्ते	of the Popular Saying	सुख्य एव	only the serpent or
अर्धान्तरगर्भिता	containing another		villain
	sense	भुजङ्गचरणम्	the feet of the ser-
यदि स्यात्	if		pent or the behaviour
ऐकोक्ति	Skilful Speech		of a villain
सखे ।	friend ;	जानीते	knows.

Def If the Popular Saying were to contain another sense, then it is called the Skilful Speech

Ex A serpent alone knows the feet of a serpent

Another sense is — A villain alone knows the behaviour of a villain

XCII वक्रोक्ति — The Crooked Speech

Def वक्रोक्ति श्लेषकाकुभ्यामपराधप्रकल्पनम् ॥

Ex सुध्व मानं दिन प्राप्त नेह नन्दौ हरान्तिके ॥

श्लेषकाकुभ्याम्	by means of a pun	सुध्व मानम्	remove thy anger ^d
	or by an affected	दिन प्राप्तम्	day appeared
	change of voice	एह	here
अपराधप्रकल्पनम्	construing one's	नन्दो न	no Nandin
	speech differently	हरान्तिके	near the God Siva.
वक्रोक्ति	The Crooked Speech		

Def when a person construes a speech of another in a different sense by means of a pun or by an affected change of voice, it is called the Crooked Speech

Ex Lady 'Remove thy anger as day has appeared

Here the lady construing it otherwise by a division of words मान दिनम् into मा नन्दिनम् and reading it thus 'मुञ्च मा नन्दिनं प्राप्तम् = leavest not the Nandin that has arrived here' angrily replies thus, "No Nandin here, but he is near the God Siva"

For an example under कृकृ, see the Appendix.

XCIH स्वभावोक्तिः.—Description of Nature

Def स्वभावोक्तिः स्वभावस्य जात्यादिस्थस्य वर्णनम् ।

Ex कुरङ्गैरुत्तरङ्गाक्षैः स्तब्धकर्णैरुदीक्ष्यते ॥

जात्यादिस्थस्य	belonging to a genus etc, i.e., quality, an action and a substance	स्वभावीति	Description of Nature
		उत्तरङ्गाक्षे	tremulous eyes
		स्तब्धकर्णे	pricking up ears
स्वभावस्य	of one's own state	कुरङ्ग	by antelopes
वर्णनम्	description	उदीक्ष्यते	is looked at.

Def Description of Nature is the delineation of of a peculiar state of an object belonging to a genus etc, i.e., a quality, an action and a substance

Ex These antelopes having tremulous eyes and pricking up their ears behold !

As the term 'antelopes' denotes many, we have here the description of nature of a genus

Another name of this figure is जाति according to Dandi. This kind of description is considered the best by the poets

XCIV भाविकम्—The Vision.

Def भाविकं भूतभाव्यर्थसाक्षात्कारस्य वर्णनम् ।

Ex अहं विलोकयेऽद्यापि युध्यन्तेऽत्र सुरासुराः ॥

भूत भावि चर्च साक्षात्कारस्य	of percep-	सुरासुरा	the gods and demons
	tion of things past or	युध्यन्ते	fight
	future	अहम्	I
वर्णनम्	description	अद्यापि	even now
भाविकम्	The Vision	विलोकये	behold
अत्र	in this place		

Def. When something past or future is delineated by a poet in such a manner as can bring the subject of description vividly before the mind's eye, it is called the Vision

Ex The gods and demons fight in this place—even now I seem to behold it !

XCV उदात्तम्—The Exalted

Def उदात्तमृद्देशरितं श्लाघ्यं चान्योपलक्षणम् ।

Ex सानौ यस्याभवद्युद्धं तद्गुर्जाटकिरीटिनोः ॥

श्लाघ्यं	of prosperity	यस्य	of which (Himalaya
रितम्	description		mountain)
उदात्तम्	The Exalted	सानौ	in the summit
■	also	युद्धं	that = celebrated
श्लाघ्यम्	commendable action	गुर्जाटकिरीटिनो	between God Siva
अन्यस्य	of another		and Arjuna
उपलक्षणम्	indirect representa-	युद्धम्	fight
	tion of importance	अभवत्	took place

Def A description of prosperity of an object is termed the Exalted

And any commendable action of some great personage represented indirectly or collaterally to the object under delineation is termed also the Exalted

Ex *This is that Himālaya Mountain* in whose summit that celebrated fight between the God Siva and Arjuna took place

Here, the celebrated fight of the great God Siva with Arjuna is represented collaterally to the Himālaya Mountain—the object under delineation This kind of representation attaches much importance to the subject on hand—now the Himalaya Mountain
(For an example of Prosperity, see the Appendix.

XCVI अत्युक्ति—The Exaggeration

Def अत्युक्तिरद्भुतात्थयौर्यौदार्यादि वर्णनम् ।

Ex त्वयि दातरि राजेन्द्र ! याचकाः कल्पशाखिनः ॥

अद्भुत	marvellous	राजेन्द्र !	O king !
अतथ	false	त्वयि दातरि	when thou art a donor
वीर्य	valour	कल्पशाखिन	Kalpa trees
यौदार्यादि	generosity etc.	याचका	mendicants
वर्णनम्	description	भवन्ति	become
अत्युक्ति	Exaggeration		

Def A description of marvellous and also false statement of one's valour, generosity, etc., is called the Exaggeration.

Ex O king ! When thou art a donor, even the wish yielding (kalpa) trees of paradise become thy mendicants

१. This is a false exaggeration of a king's liberal munificence

XCVII निरुक्तिः—Exposition

Def निरुक्तिर्गौगतो नाम्नामन्यार्थत्वप्रकल्पनम् ।

Ex. ईदृशैश्चरितैर्जाने सत्यं दोषाकरो भवान् ॥

नाम्नाम्	of words	ईदृशै	these
योगत	by derivation	चरितै	by acts of thine
अथापलोक्यनम्	construing in a	भवान्	thy honour
	sense different from	दोषाकर	= maker of night or
	what is intended		faulty
निरुक्ति	Exposition	सत्यम्	verily
(चन्द्र +	O moon !)	जाने	I know

Def Exposition consists in construing words, in a sense different from what is intended, by an artificial derivation of those words

Ex O Moon ! By these acts of thine, I know, truly, as much that thou art faulty (lit the mine of faults)

This is addressed to the moon by a damsel pining under separation

XCVIII प्रतिषेध —Prohibition

Def प्रतिषेधः प्रसिद्धस्य निषेधस्यानुकोत्तनम् । *

Ex न द्यूतमेतत् कितव ! क्रोड़नं निशितैः शरैः ॥

प्रसिद्धस्य	well known	एतद् द्यूतम् न	this is not the play-
निषेधस्य	of prevention		ing at dice
अनुकोत्तनम्	announcement	निशितैः शरैः	by sharpened arrows
प्रतिषेध	Prohibition	क्रोड़नम्	playing
कितव !	gambler !		

* इदम् night कदापि does=moon and दूतवद् of faults चारु = mine of faults

Def. Prohibition is the announcement of prevention of a well known act

Ex O Gambler Sakuni ! This is not the playing at dice but this is the playing by sharpened arrows (the famous battle of Kurukshetra)

This is addressed by a true warrior to Sakuni, the uncle of Duryodhana, who at the celebrated gambling match threw the dice, won the game and obliged the good Pandavas to go into exile and thus became the cause of that dreadful war. The statement that this is not the place of gambling but of war—an expression of a true fact—conveys the intended meaning of the speaker that Sakuni could do well at the gambling and not at this battlefield.

XCIX विधि—Fitness

Def सिद्धस्यैव विधानं यत्तदाहुर्विध्यलंकृतिम् ।

Ex पंचमोदंचने काले कीकिल. कीकिलो भवेत् ॥

यत्	which	पञ्चम + उदचने काले	in the spring season
विद्वज् एव	of that thing previously effected	कीकिल	kokila bird or the Indian cuckoo
विधानम्	declaration	कीकिल	kokila, i.e. charming
तत्	that	भवेत्	shall become
विधि + यत्तदाहुः	the figure Fitness		
यादृ	the learned call		

Def A declaration of a thing previously effected, the learned call as the figure Fitness

* In the season in which *panchama* note becomes manifest.

Ex. Only in the spring season, the kokila bird shall become a kokila, i.e., charming.

Here, the re declaration of kokila bird, a thing already effected, is to show its extreme charmingness in the spring season—a season for singing in the *panchama* tone.

C. हेतुः—The Cause.

Def. हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते ।

Ex. असावुदेति शीतांशुमानच्छेदाय सुभ्रुवाम् ॥

हेतोः	of a cause	असौ शीतांशु	that moon
हेतुमता सार्धम्	along with its effect	सुभ्रुवाम्	of women of beautiful eye-brows
वर्णनम्	description	मानच्छेदाय	for quelling the pride
हेतु	The Cause	उदेति	rises.
उच्यते	is termed		

Def. The description of a cause along with its intended effect is termed the Cause

Ex. That moon rises for quelling the pride of women of beautiful eye-brows

Second sort of हेतुः-

Def. हेतुहेतुमतोरैक्यं हेतुं केचित् प्रचक्षते ।

Ex. लक्ष्मीविलासा विदुषां कटाक्षा वैकटप्रभोः ॥

हेतुहेतुमतो रैक्यम्	of cause and effect identity	केचित् हेतुम्	certain rhetoricians as the Figure Reason
------------------------	---------------------------------	------------------	--

प्रवक्षते	call	कटाक्षा	glances
वैद्यप्रभोः	of the Lord of the	विद्वद्भ्यम्	of learned poets
mount Venkata*	mount Venkata*	सखीदिसासा.	graces of the God- dess of Fortune.

Def. The identity of a cause with its effect is reckoned by some as the figure the Cause.

Ex. The glances of the God Vishnu (lit. the Lord of the Mount Venkata) are the graces of the Goddess of Fortune to the learned

Here, the glance, the cause, is mentioned as identical with its effect, the graces of the Goddess of Fortune. This representation rests on the complete identification and indicates the speedy simultaneous effect.

इत्थं शतमलंकारा लक्षयित्वा निदर्शिताः ।

प्राचामाधुनिकानां च मतान्यालोच्य सर्वशः ॥

These one hundred figures of speech have been thus defined and exemplified (by the author) after having studied all the dogmas of the rhetoricians, ancient as well as modern.

— o —

* Or the King Venkata, the patron of our author Appaya Dikshita.

APPENDIX.

S D denotes *Sāhityadarpana* of Visvanātha Kavirāja, and its English Translation.

K P " *Kāvya*prakasa of Mammata

R G " *Rasagangādhara* of Paṇḍita Jagannātha.

D K " *Dandis Kāvya*dhara.

P A , Pāṇini's *Ashtādhyāyī* by Mr S C Vasu

Poetical Conventions

The student should know first some of the conventions of poets to understand this as well as other works better

The sky, sin, sorrow, sea, clouds, serpents, infancy, etc., are described as black, fame, laughter, renown, virtue, umbrella, water, flower, cloth, etc., as white, anger, love, sun, learning, etc., as red, valour as red and hot. Lotuses, lilies, etc., can be described as growing in all the rivers, seas and in small tanks. Flamingoes and other birds are said to haunt in all receptacles of water. Water elephants live in celestial Ganges too. Gems and the fish 'mahara' are found in oceans, pearls in the river Tamraparni only. Bhurja trees grow in the Himalaya alone, Sandal trees grow only in the Malaya Mountain and bear no flowers and fruits. Asoka does not fructify. Lotuses bloom only in the day, lilies only in the night. Malati does not bloom in the spring. The Indian cuckoos utter sweet notes only in the spring season. The cries and dances of peacocks and the emigration of the flamingoes to the Manasa Lake occur only in the rainy season. The chakora

birds are said to drink the moonlight. The chakravaka birds always move in couple, and the couple occupying the opposite banks of a river never see each other during the whole night. The God of love bears a flowery bow with only five flowery shafts and his bow string is strung with bees. There is moonlight throughout the bright fortnight, and darkness throughout the black fortnight. The description of the setting sun must be followed by that of the rising moon. Separated lovers are affected at the sight of the clouds and feel the moonlight and the Malaya breeze as fire and also suffer very much from love fever. The moon on the crest of God Siva is always described as young. The description of men must be from head to foot and, in case of Gods, from foot to head.

1 उपमा—Simile

Words expressive of comparison

इयं वद वा यथा (ग्रन्था) समान निभ सदिभा ।
 सुख सदाश नीकाश प्रकाश प्रतिरूपका ॥
 प्रतिपक्ष प्रतिद्वन्द्वि प्रत्यनीक विरोधिनि ।
 सदृक् सदृश सवादि मजातीयाऽनुवादिन ॥
 प्रतिविम्ब प्रतिच्छन्द सरूप सम सम्यक्ता ।
 सलक्षण सदृचाऽऽभ सपक्षोपमितोपमा ॥
 कल्प देगीय देग्या (ऽऽदि) प्रप्य प्रतिनिधो (पवि) ।
 सवर्ण तुलितौ (ग्रन्थौ ये चान्यनायवादिन) ॥ D K.

Of these, वत्, कल्प, देश, देशीय are taddhita terminations. The last three express a slight incomplete comparison. See V. 3. 67 P. A.

Other terminations expressive of comparison.

क्यच् (य) a denominative termination—*Parasmaipada*.

उपमानादाचारे (III. 1. 10). The affix क्यच् is optionally employed, in the sense of treatment, after a word ending in a case-affix denoting the object of comparison. Thus, पुत्रमिवाचरति छात्रम् = पुत्रीयति छात्रम् = he treats the pupil as a son. P. A.

क्यङ् (य) a denominative termination—*Ātmanepada*.

कर्तुः क्यङ् सलोप्य, (III. 1. 11). The affix क्यङ् is optionally employed in the sense of behaving, after a word ending in a case-affix denoting the object of comparison of the agent and there is elision of the final स् of the noun if it ends with a स्. Thus, श्येना इव आचरति काकः = श्येनायति काकः = the crow behaves like a hawk. P. A.

क्विप् (nil) a krit termination which is usually omitted.

The affix क्विप् comes optionally in the sense of behaving like some one after all crude nouns (Vārtika of III. I. 11). Thus, गर्दभति or गर्दभायते = he behaves like an ass or he asses. P. A.

कन् a taddhitā termination.

लुग्ननुद्ये (V. 3. 98). When a man is denoted, the affix कन् expressing comparison is elided, the word

retaining its number and gender Thus चक्षा (चक्षा इव पुरुष) a straw man, i.e., an effigy in straw P A

णिनि (इन्) a *lit* termination

कर्तर्युपमाने (III 79) The affix णिनि comes after a verb when it is in composition with a word denoting an object of comparison, expressing the agent, the sense of the affix being 'doing something like that' Thus उष्ट्रक्रीडिन् = He who makes a noise like a camel P A

णसुन् the gerundial affix in णम्

उपमाने कर्मणि च (III 4 45) The affix णसुन् comes after a root when an object or an agent denoting similitude, is in composition with it. Thus घृतनिधायं निहितं जलम् = water was kept as ghee was kept P A.

ह (ईय) a *taddhata* termination

समासाच्च तद्विधयात् (V 3 106) is fully explained in pages 7 to 10 of the text

After carefully studying the above the student should try to understand the following 32 varieties of the Figure उपमा according to S D K P and R S Of the ornaments of sense उपमा forms the essence of all the figures that are founded on similarity and therefore its complete study becomes essential

Observe उपमा = first two-fold पूर्वा complete and जना well p-tical These again are बीती *d rect* when the comparison is expressed by the employment of such words as यथा इव वा or इन् all in the sense of English 'as', and चार्थी *indirect* when the comparison is

expressed by the use of the words तुल्य, समान, etc., all in the sense of English 'like'. श्रौती conveys the notion of similarity at the very hearing and आर्थी is to be understood only through the meaning of the expression. These two kinds are again three-fold as they occur in a sentence (वाक्यगता), in a compound (समासगता) and in a nominal suffix (तद्धितगता). Thus, there are 6 varieties of पूर्वा, and but of लुप्ता, there are 26 varieties.

पूर्वा—6 varieties

1 श्रौती—तद्धितगता.	4 आर्थी—तद्धितगता.
2 Do —समासगता.	5 Do.—समासगता.
3 Do.—वाक्यगता.	6 Do.—वाक्यगता.

लुप्ता—26 varieties.

7 वाचकलुप्ता—समासगता	11 वाचकलुप्ता—‡कर्म-णसुल्-गता.
8 Do — *कर्म क्यच्-गता.	12 Do. —†कर्तृ-do.
9 Do.—†आधार-क्यच्-गता.	13 Do. —णिनि-गता.
10 Do.—क्यङ्-गता.	14 Do. —कन्-गता.
	15 Do. —क्षिप्-गता.
16 धर्मलुप्ता—श्रौती—वाक्यगता.	
17 Do.—आर्थी— do	
18 Do.—श्रौती—समासगता.	
19 Do —आर्थी— do.	
20 Do.— do —॥ तद्धितगता	

* Referring to कर्म = object in the accusative case

† Referring to a locality ‡ In the passive sense.

¶ In the active sense

॥ No श्रौती—तद्धितगता

- 21 धर्मवाचकलुप्ता—क्लिप्-गता.
 22 Do. —समासगता
 23 वाचकोपमेयलुप्ता—वाच्-गता
 24 वाचकोपमानधर्मलुप्ता—समासगता.
 25 वाचकोपमानलुप्ता— do.
 26 उपमानलुप्ता—ह् प्रत्यय-गता.
 27 Do. —वाक्यगता.
 28 Do. —समासगता.
 29 उपमानधर्मलुप्ता—वाक्यगता
 30 Do. —समासगता.
 31 उपमेयलुप्ता—क्वच्-गता
 32 उपमेयधर्मलुप्ता— do

Examples in their order.

- 1 to 3 सोरभमश्रो¹रुहवन् मुखस्य दु²ग्धार्थिव स्तनी पीनी ।
 श्रोती हृदयं मदयति वदनं तव शरदिन्दुर्यथा³ वाले ॥
 S D

O young maiden, the fragrance of thy mouth is as the lotus, thy bosoms are large as jars, thy face exuberates (my) heart as the subliminal moon

- 4 to 6 मधुरः सुधावदधरः पल्लवतु⁴ल्योऽतिपेलव पाणिः ।
 चक्षितभृगलोचनाभ्यां सहृ⁵ग्री चपले च लोचने तस्याः ॥
 चार्थी S D

The lower-lip of that lady is sweet like nectar, her hand is exceedingly tender like a young leaf, and her eyes are tremulous like those of a frightened fawn.

- 7 to 15 वरदसदरविन्दसुन्दरे हा हरिण⁷हृगो नयने न विष्मरामि ॥
 वाचकलुप्ता R S

Alas ! I will not forget the eyes of my fawn-eyed lady beautiful like slightly expanded lotuses

मलयानिलमननीयति⁸ मणिमवने काननीयति⁹ चणत ।

विरहेण विकलहृदया निर्जलमीनायते¹⁰ महिला ॥

R. G

That lady devoid of heart through pining in separation feels the Malaya breeze as fire itself, herself, residing in a jewelled mansion, thinks in a moment as if she is in a desert, and she is troubled like a fish out of water

Here in अननीयति = अननमिवाचरति, we have अनलम् in the accusative case because the मलयानिलम्, the upameya, is also in the accusative case*. Hence it is कर्म-क्यच्. In काननीयति = कानने इव आचरति, we have कानन in the locative case and it is therefore आधार क्यच्. In निर्जलमीनायते = निर्जल मीनवत् आचरति, we have क्यङ्

निरपायं सुधापायं¹¹ पयस्तव पिबन्ति ये ।

जह्नुजि ! निर्जरावासं¹² वसन्ति भुवि ते नरा ॥

R. G

O Jahnū's daughter (Gangā): Those people who drink thy harmless water resembling the nectar—they all live in this world like immortal beings.

Here, in सुधापायम् = सुधामिव पीत्वा, we have सुधा in the accusative case, and hence it is कर्म-क्यच् of root पा 'to drink'. In निर्जरावासम् = निर्जरा इव वसित्वा, we have निर्जरा in the nominative case like its upameya नरा: and hence it is कर्तृ-क्यच् of root वस् 'to dwell'.

* The words connected by एव (or its equivalent) must be in the same case. Apte's Guide : 257 Observe

¹³
कोकिलालापिनी ह्येषा

This maiden speaks like an Indian cuckoo

¹⁴
चक्षुःपुरुषः सोऽयं योऽत्यन्तं विषयवासनाधीनः ॥

R G

He that is wholly addicted to sensual pleasures is a straw like man

¹⁵
गर्दभति श्रुतिपुरुषं व्यक्तं निनदन् महात्मनः पुरतः ॥

S D

He prattling loudly and harshly before the great behaves like an ass

16 to 20 सुखमिन्दुर्यथा¹⁶ पाणिं पद्मवेन¹⁷ समं प्रिये ।

वर्मभुजा

वाचं सुधा¹⁸ इवोष्ठस्ते विषतुल्यो¹⁹ मनोऽश्मवत्²⁰ ॥

S D

O beloved, thy face is as the moon thy hand is like a sprout, thy speeches are as nectar thy lip (lower) is as the bumba fruit, and thy heart is like the stone

21 & 22

²¹ विधवति ²² सुखाञ्जमस्या

S D

The lotus-like-face of the lady acts like the moon

In विधवति=विधुरिधावरति, we have the omission of इव and the common attribute 'charmingness' in the क्तिप् affix. In सुखाञ्जम्=सुखम् अञ्जमिव, we have the same in a compound

23

वाचकोपनीय

²³ तथा तिलोत्तमोवन्त्या²⁴ सृग्गयावकचक्षुषा ।

तुला

and

ममायं मानुषो लोको नाकलोक इवामवत् ॥

24

R. S.

उपमानवाच्य

वर्मभुजा

This mortal world has become a celestial one to me being in company with this lady who has eyes treasured like those of a young deer and who thus lets herself like Tiktām?

In मिनोत्तमीयन्या = तिसोत्तनामिव आत्मानं आचारन्त्या, we have the omission of the upameya आत्मानम् and of the word 'इव' expressive of comparison. In सुगन्धकचक्षुषा = सुगन्धकस्य चक्षुषी इव चक्षुने चक्षुषी यस्या तथा, we have the omission of the upameya 'चक्षुषी', of the word 'इव', expressing comparison and of the common attribute चक्षुने

25 यक्षीराणामस्य च समागमो यश्च तैर्वधोऽस्य कृतः ।
 वाचकीशान- 25 26
 कृता उपनतमेतदकास्मादासीत्काकतालीयम् ॥
 26 to 28 R 8
 उपमानकृता

The meeting of that man with the robbers and the killing of that man by the robbers—each has occurred accidentally like the maxim of the crow and the palm fruit

Here in काकतालीयम्, we have the omission of the upameya 'समागम' and the word 'इव' expressing comparison in a compound. In काकतालीयम्, we have the omission of the upameya 'मरण' in a compound with छ प्रत्यय which expresses comparison. See pages 7 to 12

तस्या मुखेन ²⁷सदृश रस्य नास्ते न वा नयनतुल्यम् । ²⁸
 S D

A charming likeness to her face or to her eyes does not exist (any where)

29 ८ 30 मादितमखिल विपिनं परितो दृष्ट्वा विटपिन सर्वे ।
 उपमानधर्मं 29
 कृता सङ्कार । न प्रपेदे मधुपेन तथापि वे सम जगति ॥
 R 8

All the forest ¹ has been explored and all the trees were seen; still O mango tree! thy likeness in the world was not obtained by this bee

Here, there is the omission of the upamāna and of the common attribute in a sentence. If we remove the words 'तथापि ते समम्' and substitute ³⁰ भवत्समम्, we have the same in a compound.

31 अरानिविक्रमालोकत्रिकसरविलोचन ।

उपमयलुता

रुपाशोदयदोर्दण्ड. स सहस्रायुधीयति ॥

S D

He (a king) whose eyes expanded on seeing (his) enemies' prowess and whose strong arm (lit, stick like arm) is fearful with the sword behaves as if he is wielding thousand weapons

Here, in सहस्रायुधीयति = सहस्रायुधमिव आत्मानमाचरति, we have the omission of the upamēya आत्मानम् only.

32

उपमयधर्म-

लुता

ययसि प्रसरति भवत. चीरोदीयन्ति सागराः सर्वे ॥

S D

When the fame of thy honor has pervaded, all the oceans act the Milky sea

Here, in चीरोदीयन्ति = चीरोदमिव आत्मानमाचरन्ति, we have the omission of the upamēya 'आत्मानम्' and of the common attribute 'शुक्लता = whiteness'

S D mentions two other varieties of उपमा, viz., मानोपमा and रथनोपमा.

मानोपमा—Garland of Similes

Def. When one object is compared to many, or in other words, when one upamēya is compared to many upamānas, it is called मानोपमा.

Ex. वारिजेनेव सरसी शशिनेव निशीथिनी ।

यौवनेनेव वनिता नयेन यौर्मनोहरा ॥

S D

Fortune attended with morality charms the heart as a lake with the lotus, as night with the moon, as a damsel with bloom of youth.

रमनीयमा—Girdle of Similes.

Def. When the upameya in the first comparison is made the upanuāna in the second, and so on, it is called रमनीयमा.

चन्द्रायते शक्करुचापि हसो

हंमायते चारुगतेन काम्ना ।

काम्नायते स्पर्शमुत्तिन वारि

वारीयते स्वच्छतया विहायः ॥

S D

The swan, even by its white lustre, behaves like the moon, this beautiful maiden by her lovely gait acts like the swan, the water by its gratifying touch resembles a beautiful maiden, and the sky by its pellucidness resembles the water

17. प्रतिबस्तूपमा—Typical Comparison.

Ex. छलास्तु कुशला साधुहितप्रत्यूहकर्मणि ।

निपुण्या फणिनः प्राणानपहतुं निरागसाम् ॥

R S.

The wicked people are expert in working obstacles to the well being of the good. The serpents are clever in taking away the lives of the innocent.

Here, कुशला and निपुण्या are similar attributes

This ornament is also found in a series—मासा-
प्रतिबस्तूपमा.

Ex. वहति विषघरान् पटौरजम्भा
 शिरसि भसीपटलं दधाति दीपः ।
 विधुरयि भजतेतरां कलङ्कम्
 पिशुनजने खलु बिभ्रति धितौन्द्रा ॥
 R S

The sandal tree bears serpents The lamp has on its head a mass of soot. The moon too possesses a black spot The kings foster the tale bears

Here, वहति, दधाति, भजते and बिभ्रति are similar attributes.

18. दृष्टान्तः—Exemplification.

Ex. सत्पुरुष. खलु हिताचरणैरमन्द-
 मानन्दयत्यग्निलोकमनुत्त एव ।
 आराधितः कथय केन करैरदारै-
 रिन्दुर्विकासयति कैरविषीकुलानि ॥
 R S

Certainly, a good man without being urged (by any body) gladdens the whole world, not a little, by his agreeable behaviour Propitiated by whom, tell me, does the moon cause the assemblages of blue lotuses to blow by his illustrious rays ?

27. अप्रस्तुतप्रशंसा—Indirect Description.

The principal feature of this figure is that the description of the अप्रस्तुत, i.e., what is not the subject-matter, must convey a reference to the प्रस्तुत i.e., the subject-matter. § D., K. P. and R. S., mention five varieties of this figure —

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते मति ।
 तदव्यस्य वचस्तुल्ये तुल्यमेति च पञ्चधा ॥

Here, the cause, the lady's act, is described, when the effect, the prevention of her lover's departure is to be understood

(2) *Cause is understood from the description of an effect*

इन्दुर्लिप्त इवाश्रमेन जडिता दृष्टिर्मृगोष्णामिव
 प्रस्नानाक्षयमेव विदुगदल श्यामेय हेमप्रभा ।
 कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रसृतं
 सीताया पुरतश्च हत मिथिना यद्वा सगर्भा इव ॥
 S D

Alas ! In the presence of Sītā, the moon looked as if besmeared with lamp-black, the eyes of the does appeared to practice stupefaction, the *pidrums* leaf seemed to have attained faded redness, the lustre of the gold became black, harshness seemed to have resided in the throats of the female cuckoo when they uttered sweet notes, and the tails of the peacocks deserved censure

Here, from the supposed effects of the moon being besmeared with the lamp black etc, their causes, the extraordinary beauty of the face etc of Sītā, are understood

(3) *The particular is understood from the description of a general*

क्षतमपि महोपकारं पय इव पीत्वा निरातङ्ग ।
 प्रसृत इन्तु यतते काकोदरसोदर खलो जगति ॥
 R S

In this world a wicked man the type of a serpent, swallowing up even the great favour done (to him), like milk fearlessly tries on the contrary to kill (his benefactor)

Here, the description of a wicked man in general conveys a reference to a particular person, before the speaker, the subject matter,

(4) *A general is understood from the description of the particular.*

हार वक्षसि केनापि दत्तमञ्जेन मर्कट ।

लेटि जिघ्रति सचिप्य करोत्युन्नतमासनम् ।

R. S.

The monkey, on whose bosom a necklace was placed by some ignorant fellow, licks and smells it (necklace) and compressing the same makes it to serve as a high seat (for himself)

Here, the description of the particular which is not the subject matter refers to a general statement that ignorant persons should not be placed in possession of charming and valuable things which they do not deserve. Compare the proverb "To throw pearls before swine".

(5) *A similar thing is understood from the description of another, similar to it—*

जनक मानुविशेषो जाति काष्ठं भुजङ्गमे सखः ।

स्वगुणैरेव पटीरज । यातोऽसि तथापि महिमानम् ।

Bhāmīnīśa.

○ Sandal tree ! Thy father (native place) is a particular mountain (Malaya), thy creed is wood, and thy association is with the serpents, still thou hast attained to the greatness by thy own good qualities.

Here, the description of the sandal tree conveys a reference to a similar object, a good person born of a low caste and living amidst villains

45 व्याघात.—Frustration

S D. defines this figure thus — 'Frustration is when by the same means that one employed in bringing a thing to a particular state, another brings it to

an opposite one'—and quotes the following as an example

दृशा दग्धं मनसिर्जं जीवयन्ति दृशैव याः ।

विरूपाक्षस्य जयिनीस्ता. स्तुमी वामलोचना ।

We eulogize the fair-eyed women, the conquerors of God Śiva of uneven (lit. deformed) eyes in that they (women) with their eyes restore to life the God of Love who was burnt by the eye (of God Śiva)

53. परिसंख्या—Special Mention.

S. D. defines this figure thus:—

‘When with, or without a query, something is affirmed for the denial, expressed or understood, of something else similar to it, it is Special Mention’

Ex. किं भूषणं सुदृढमत्र यशो न रत्नं

किं कार्यमार्यचरितं सुकृतं न दोषः ।

किं चक्षुरप्रतिष्ठितं धिपणा न नेत्रम्

जानाति कस्त्वदपरः सदसद्विवेकम् ॥

What is an imperishable (lit. very firm) ornament here (in this world)?—fame, not a gem. What ought to be performed?—a good deed practised by the venerable men, and not a crime. Which is called an unimpeded eye?—the intellect, not the eye (itself). Who else than thee (O king!) knows the discrimination between good and evil.

Here, a gem etc., which are to be denied as an ornament etc., are expressed, each preceded by a query.

किमारार्थं सदा पुण्यं कथं सेव्यं सदागमः ।

को ध्येयो भगवान् विष्णुः किं काम्यं परमं पदम् ॥

What is ever to be practised?—virtue.* What is to be resorted to—the study of good science. Who is to be meditated upon—the God Viṣṇu. Which is to be desired—the abode of Viṣṇu or final beatitude.

* ‘and not sin’ is understood

Here, sin etc., which are to be denied, are understood, here also preceded by a query.

Without queries:—

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामासौ ।

चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥

Devotion to God Siva and not to riches, intent attachment to the science and not to young maiden, the weapon of God of Love, anxiety for fame and not for body are generally found in the great.

Here, things to be denied are expressed.

बलमार्त्तभयोपशान्तये विदुषा सम्यतये वदुन्युतम् ।

वसु तस्य न केवलं विभोर्गुणवत्ताऽपि परप्रयोजनम् ॥

The strength of that lord is for quelling the fear of the distressed His great learning is for honouring the scholars Not only his riches but his possession of good qualities too are for the purpose of others.

This figure founded upon a Paronomasia is more striking. For example see the text.

58. प्रत्यनीकम्—Rivalry.

Ex. मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।

इमकुभी भिनत्तस्या कुचकुम्भनिमी हरिः ॥

This slender waisted maiden vanquished my waist with hers—so thinking, the lion cleaves the frontal globes (on the forehead) of the elephant which resemble the jar like bosoms of that lady.

Here, the lion unable to avenge itself directly on the lady, its conqueror in vanquishing its waist by hers, cleaves the frontal globes, of the elephant, which have a connection of resemblance with the circular bosoms of the lady. This kind of description proves the excellence of the waist of the lady.

60. काव्यनिर्गमम्—Poetical Reason.

Def. When a reason is implied in a sentence or in a word or words, it is called Poetical Reason.

Ex यषु प्रादुर्भावादनुमितमिदं जन्मनि पुरा
 पुरारे ! न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।
 नमन्मुक्तं सप्रत्यहमतनुरग्रेऽप्यनतिभाक्
 महेश ! क्षन्तव्यं तदिदमपराधद्वयमपि ॥

O God Śiva (lit. Destroyer of 3 cities) ! By this (my) body coming into existence it must be inferred that I never saluted thee in any of my previous births. And now saluting thee I am emancipated, and I therefore bodiless cannot salute thee in my future birth. Thus these two faults of mine should be pardoned O Great Lord !

Here non salutation becomes the reason for the faults committed and this fact is expressed by two sentences

अतनु — 'non assumption of the body' is the reason for अग्रे अनतिभाक् 'non salutation in the future birth' and we have काव्यलिङ्ग in a single word नमन्मुक्त 'final emancipation by saluting' is the reason for अतनु 'non assumption of the body' and this fact having been expressed by two words नमन्मुक्त, we have the Poetical Reason in more than one word

N B — This figure occurring in a sentence should not be confounded with the figures चर्यान्तरन्यास Transition (59) nor with अनुमानम् 'Inference' * on this, S D says as follows — In the province of poetry the reason is three fold as being Informative, Compleitive and Justificative (or Confirmative). Of these three sorts, the Informative Reason is the subject of the figure Inference * the Compleitive of the Poetical Reason and the Justificative of the Transition. Thus the Transition founded upon a causation is evidently distinct from the Poetical Reason *

* This figure is not treated in this book.

S. D. defines it thus :—‘The notion, expressed in a peculiarly striking manner, of a thing established by proof, is termed Inference,’ and exemplifies thus :—

यच्च पतत्त्वलानां दृष्टिर्निशिताः पतन्ति तत्र शराः ।

तच्चापारोपितशरो घावत्यासां पुरः शरी मन्थे ॥

‘Wherever falls the sight of women, there fall sharpened arrows ; Hence, I infer, Cupid runs before them with his bow furnished with shafts’.

92. वक्रोक्तिः—Crooked Speech.

काकु ‘Emphasis’ is an emotional alteration of the sound or an affected change of voice in such a manner as to imply the contrary meaning of the expression employed by the speaker.

Ex. असमालोच्य कोपस्ते नोचितोऽयमितीरिता ।

नैवोचितोऽयमिति तं ताडयामास मालया ॥

‘Lady ! Thy anger is an inconsiderate one and is not just ;’ thus told (by her lover), she saying (in a prolated and affected tone) ‘NOT just’ gave him a blow with her garland

95. उदात्तम्—The Exalted.

Example of the description of prosperity.

रत्नस्तम्भेषु संक्रान्तेः प्रतिविम्बशतैर्वृतः ।

ज्ञातो लंकेश्वरः लङ्कादाम्बनेयेन तत्पुत्रः ॥

Rāvaṇa surrounded by the innumerable images of his own reflected in the jewelled pillars (of his palace) was with great difficulty recognised by Hanumān (lit. son of चक्षुः)

From this, the super-mundane prosperity of Rāvaṇa, king of Lankā, the object under description, is apprehended.

It is essentially necessary that student should know what is सञ्चष्टि 'Conjunction' and what is संकर 'Commixture' as they are not treated in this book

Def A combination of two or more of the ornaments treated in this book which exist independently of each other in one place is called the Conjunction सञ्चष्टि On the contrary a combination of two or more ornaments in one and the same place which are subordinate to one another and about which there is dubiousness is called the Commixture संकर

Example of Conjunction

देव पायादपायाम् ओरन्दीवरसोचन ।

संसारध्वान्तविध्यसहस्रं कसनिसुदन ॥

May that God (Krishna) of the blooming lotus-like eyes—the Slayer of Kansa—the Sun in annihilating the darkness of this worldly life protect us from calamity (देव=Sun)

In the compound ओर० we have an Elliptical Simile No 1 in the omission of the word implying comparison, and in the compound संसा०, we have a Metaphor by the superimposition of the God Sun upon Krishna These two ornaments exist in the same place independently of each other

Example of Commixture

इदमाभाति गगने भिन्दानं सन्ततं तम ।

चमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥

It is lunar orb d spelling the thick darkness and causing excessive delight to the eyes shines in the sky

This can be taken as —

(1) अप्रस्तुतप्रशंसा—Indirect Description, as this description of the resplendent moon shining in the sky—the object not on hand—conveys a reference

II *Figures founded on Contrast* — विरोधमूला

13	अतिशयोक्ति 3rd and 4th kinds	42	अल्प ।
		44	विशेष ।
38	विरोधाभास ।	54	विकल्प ।
38	विषम ।	77	अतद्गुण ।
41	अधिक ।	94	भाविक ।
	97		निरुक्ति ।

III *Figures adhering to, or violating, the law of causation*

13	अतिशयोक्ति 5th, 6th and 7th kinds	40	विचित्र ।
		43	अन्योन्य ।
34	विभावना ।	45	व्याघात ।
35	विशेषोक्ति ।	55	समुच्चय ।
36	असम्भव ।	63	प्रौढोक्ति ।
37	असंगति ।	100	हेतु ।

IV *Figures relating to the Logical connection of words in a sentence* — वाक्यन्यायमूला ।

50	यथासंख्य ।	56	कारकदीपक ।
53	परिसंख्या ।	59	काव्यार्थापत्ति ।
	74		रसावली ।

V *Figures relating to the Logical connection of senses of two sentences* — तर्कन्यायमूला ।

60	काव्यमिति ।	61	अर्थान्तरन्यास ।
	62		विकसर ।

—VI Figures founded on Universality —

लोकव्यवहारमूला ।

22	विनोक्ति ।	69	उल्लास ।
39	सम ।	70	अवज्ञा ।
51	पर्याय ।	71	अनुज्ञा ।
52	परिदृष्टि ।	72	लेख ।
57	समाधि ।	90	लोकोक्ति ।
58	प्रत्यनीक ।	91	हेकोक्ति ।
64	संभावना ।	93	स्वभावोक्ति ।
65	मिथ्याध्वसिति ।	95	उदात्त ।
67	प्रहर्षण ।	96	अत्युक्ति ।
68	विषादन ।	98	प्रतिषेध ।

99 विधि ।

VII Figures founded on Dissimulation —

अपह्नवमूला ।

30	व्याजस्तुति ।	85	पिहित ।
31	व्याजनिन्दा ।	86	व्याजोक्ति ।
32	आक्षेप ।	87	गूढोक्ति ।
83	उत्तर ।	88	विद्वतोक्ति ।
84	सूक्ष्म ।	89	युक्ति ।

92 वक्रोक्ति ।

VIII Figures founded on striking chain like description —

शृङ्खलावैचित्र्यमूला ।

46	कारणमाना ।	48	मालादोषक ।
47	एकावली ।	49	सार ।

to a beautiful dame standing on the top of a sky-kissing mansion, her circular face alone being visible above the parapet wall ;

(2) A Metaphor No. 1 अनुमयामेदरूपकम् as the moon's orb is superimposed upon a fair face intimated by the pronoun 'इदम्=this' ;

(3) अतिशयोक्ति No. 1 (रूपकातिशयोक्ति=Metaphorical Hyperbole), through the intimation of the circular face in the orb of the moon ;

(4) पर्यायोक्तम्—Periphrasis, as the advent of the night that excites delight in the minds of the united lovers—the fact to be intimated by the speaker—has been expressed by a turn of speech—the description of the moon ;

(5) समासोक्ति—Modal Metaphor, as the face intimated by 'इदम्—this'—the object not on hand, is understood by the description of the moon—the object on hand, from a sameness of action, i.e., the action of expelling the darkness of the night by their splendours ;

(6) तुल्ययोगिता—Equal Pairing, as the face and the lunar orb which can be taken as objects on hand are associated with a sameness of attributes—shining and expelling the darkness ;

(7) दीपकम्—Illuminator, as the face and the lunar orb the former of which is now taken as the object on hand and the latter as one not on hand are together associated with one and the same attribute—the verb आभाति ; and so on.

As we have here a dubiousness about all these ornaments, this figure is called सङ्करः ।

All the Alankāras treated in this book may be classified under the following heads :—

I *Figures founded on Similarity* —
 औपम्यमूला ।

1	उपमा ।	17	प्रतिशब्दरूपमा ।
2	अनन्वय ।	18	दृष्टान्त ।
3	उपमेयोपमा ।	19.	निदर्शना ।
4	प्रतीप ।	20	व्यतिरेक ।
5	रूपक ।	21	सहोक्ति ।
6	परिणाम ।	23	समासोक्ति ।
7.	उल्लेख ।	26	श्लेष ।
8	स्मृतिमान् ।	27	अप्रस्तुतप्रशंसा ।
9	भ्रान्तिमान् ।	28	प्रस्तुताङ्गुर ।
10	सन्देह ।	29	पर्यायोक्त ।
11	अपेक्षित ।	66	सहित ।
12	उल्लेख ।	75	तद्गुण ।
13	अतिशयोक्ति 1st and 2nd kinds	76	पूर्वरूप ।
14	तुल्ययोगिता ।	78	अनुगुण ।
15	दीपक ।	79	मीलित ।
16	आवृत्तिदीपक ।	80	सामान्य ।
		81	उन्मीलित ।

IX. *Figures founded on striking epithets.—*

विशेषवैचित्र्यमूलाः ।

24 परिकर ।

| 25 परिकराङ्कुर ।

X *Figure relating to convention of Poets.—*

कविममयमूलः ।

73 सुद्ध ।

*Mutual distinctions of some of the more important
Figures treated in this book*

DISTINCTION OF—

उपमा	In UPAMA, we have a striking ex-
1	pressed resemblance that has been sanc-
प्रतीप	tioned by convention of poets and that
4	will excite poetical delight and give an
and	agreeable surprise In PRATIPA, we
उत्प्रेक्षा	have not got that striking resemblance
12	The usual form of comparison is invert-
	ed and the excellence of upameya over
	upamāna is implied In UTPREK-
	SHA, we have a more striking sug-
	gested resemblance not confined to the
	convention of poets but solely due to
	the imaginative skill of the poet

- उपमा
1
and
अनन्वय
2
- In UPAMA, the comparison is between two distinct objects—*upameya* and *upamana*. In ANANVAYA, one and the same object is compared, i.e., to itself in the absence of a second thing to be compared to. The resemblance is not a striking one.
- उपमा
1
and
उपमेयोपमा
3
- In UPAMA, we have the comparison in one sentence. In the other, we have the reciprocal comparison between two distinct objects and the reciprocation is possible only in two sentences. The comparison is not a striking one.
- उपमा
1
and
रूपक
5
- In UPAMA the comparison is *expressed*. In RUPAKA, the comparison is not expressed but is suggested between two distinct objects represented as identical.
- उपमा
• 1
and
व्यतिरेक
20
- In UPAMA, the comparison is not accompanied with a difference. In VYATIREKA the difference is also stated i.e. comparison is stated in one respect and denied in another respect.
- उपमा
1
and
श्लेष
26
- In UPAMA, we have real expressed resemblance resting in the senses of words. In SHLESIA the suggested resemblance rests in mere words without reference to their meanings.

रूपक
5
and
अतिशयोक्ति
No 1
(13)

In RUPAKA, two distinct objects—*upamana* and *upameya*—are represented as identical on account of their close resemblance. In ATISAYOKTI No 1, *upameya* is comprehended as identical with *upamana* through intro=usception and is expressed by the word representing the *upamana*.

रूपक
5
and
अपह्नुति
11

In RUPAKA, *upamana* and *upameya* are identified without their distinct characters being concealed. In APAHNUTI the real character of the *upameya* is concealed, i.e., denied and that of another imaginary *upamana* is superimposed upon it.

रूपक
5
and
भ्रान्तिमान्
9

In RUPAKA, the identification is not a mistaken one. In BHRANTI-MAN, it is mistaken one.

परिणाम
6
and
रूपक
5

In PARINAMA, the act of the sentient *upameya* is transferred to the *upamana*. In RUPAKA, the *upamana* is not connected with any act of the *upameya*.

उल्लेख
7
and
रूपक
5

In ULLEKHA, the *upameya* is looked upon as identical with several *upamanas* by one or different perceivers through difference of peculiarities according to their taste. In RUPAKA,

the upameya is simply identified with one or many upamānas on account of their close resemblance only and not under any differential peculiarity

स्मृतिमान्

8

भ्रान्तिमान्

9

and

संदेह

10

In SMRITIMAN, the sight of the upamāna brings to the mind of the beholder the recollection of the upameya. In BHRA NTIMAN, we mistake upameya for upamāna. In SANDEHA, we doubt the certainty of an object—whether it is upamāna or upameya.

f

अपह्नूति

11

व्याजोक्ति

86

and

आक्षेप

32

In APAHNUTI, the upameya is denied, i.e., is concealed and some other, i.e., upamāna is imposed upon it. In VYAJOKTI, we have the artful concealment of an object, though discovered, which is not mentioned by the person who conceals the same. In AKSHEPA, we have only a semblance of denial i.e., a pretended denial of what has been said by the speaker himself.

उत्प्रेक्षा

12

and

अतिशयोक्ति

No 1

(13)

In UTPREKSHA the introsusception is not complete, i.e., the upameya is fancied under the character of upamāna. In ATISAYOKTI, the introsusception is complete, as the upameya which is comprehended as upamāna is

not mentioned and is expressed by the word expressing the *upamāna*.

उत्प्रेक्षा
12
and
भ्रान्तिमान्
9

In *UTPREKSHA*, the poet who entertains the fancy is fully aware of the distinct nature of the *upameya* to which he attributes the imaginary character—*upamāna*. In *BHRANTI-MAN*, the person who mistakes the *upameya* for *upamāna* is not conscious of the *upameya*—the subject mistaken, on account of its close resemblance with *the upamāna*.

उत्प्रेक्षा
12
and
संदेह
10

In *UTPREKSHA*, the fancied *upamāna* is apprehended more prominently than the *upameya*. In *SANDEHA*, both *upamāna* and *upameya* are apprehended as equally prominent on account of their close resemblance which creates a doubt in the mind of the perceiver who is therefore unable to decide whether the object before him is really *upameya* or *upamāna* itself.

तुल्ययोगिता
14
and
दीपक
15

In *TULYAYOGITA*, we have the sameness of attribute of objects on hand, or of objects not on hand. In *DIPAKA*, the objects on hand and those not on hand are together associated with one and the same attribute mentioned only once. (See pages 46 and 47.)

प्रतिवस्तूपमा

17

दृष्टान्त

18

निदर्शना

, 19

and

अर्थान्तरन्यास

61

In PRATIVASTUPAMA, we have a parallel representation of the same common attribute *expressed by different words*. In DRISHTANTA, we have a reflective representation of *similar attributes*. (See page 50) In PRATIVASTUPAMA, the two sentences* employed terminate in conveying the same sense. In DRISHTANTA, the sentences* have a similar 'sense reflectively expressed. In NIDARSANA, the senses of two sentences† terminate in a comparison. In ARTHANTARANYASA, we have the relation of general and particular between the senses of two sentences employed one of which serves to illustrate the other.

व्यतिरेक

20

मीलित

79.

सामान्य

80

उन्मीलित

81

and

विशेषक

82

In VYATIREKA, we have an expressed resemblance accompanied by a difference. In MILITA, we have a suggested resemblance, but the difference between upameya and upamāna is not perceivable on account of the one having been eclipsed by the other, i.e., the upameya, inferior in quality, is not at all apprehended by its being eclipsed by the upamāna, superior in quality. In SAMANYA, the two objects, upa-

* Are independent of each other † Are dependent upon each other

māna and *upameya*, could not be distinguished on account of their having like properties and in the absence of any discriminating peculiarity. In *MILITA*, the inferior object gives up its own quality. In *SAMANYA*, both the objects do not give up their qualities. In *UNMILITA*, the difference which was not perceivable as in *MILITA*, becomes manifest by some act of the perceiver. In *VISESHAKA*, the discriminating peculiarity which was absent in *SAMANYA* becomes manifest by the accidental operation of another agency.

समासोक्ति

23

In *SAMASOKTI*, the object not on hand, *aprastuta* is intimated by the description of an object on hand, *prastuta*.

अप्रस्तुतप्रशसा

27

In *APRASTUTAPRASAMSA*, the object on hand is intimated by the description of an object not on hand.

पर्यायोक्तम्

29

In *PARYAYOKTAM*, what is to be intimated is expressed by a turn of speech

and

—by words which do not express it but by words which suggest it.

व्याजस्तुति

30

In *VYAJASTUTI*, praise is understood by apparent censure and censure is understood by apparent praise.

विभावना

34

In *VIBHAVANA*, we have an effect in the absence of a cause. In *VISE-*

विशेषोक्ति	SHOKTI, we have an absence of the
35	effect notwithstanding the existence of
विरोध	a cause or in other words, we have a
33	cause without an effect In VIRODHA
असंगति	we have both the objects represented
37	as apparently contradicting each other
विषम	In ASANGATI we have a cause and
38	the effect represented as occupying two
व्याघात	different localities In VISHAMA,
45	we have a cause opposed to its effect
मोडोक्ति	In VYAGHATA we have one and the
63	same cause producing different effects—
and	one natural and the other the exact
हेतु	opposite In PRAUDHOKTI, we
100	have simply an attribution of a cause to
	an effect as boldly asserted by the poet
	which cause cannot form the cause of
	that effect In HETU 2ND SORT we
	have a cause identified with its effect

पर्याय	In PARYAYA, we have one object
51	residing in many places or many objects
and	in one and the same place in succession
विशेष	In VISESHA 2ND KIND we have one
44	object existing in many places i.e. resid-
	ing in many places simultaneously

समाधि	In SAMADHI, the effect of an act
57	through one cause is facilitated by the
and	accidental operation of another cause
समुच्चय	and this cause is therefore more power-
55	ful than the other and hence we have in

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samadhi unequal causes In SAMUCHCHAYA 2ND KIND, all causes are equally powerful in bringing out the same effect with emulation as the Maxim of the Threshing floor and the Pegions*, &c, just as the pegions alight together upon a threshing floor, each with emulation

अर्थान्तरन्यास

61

and

काव्यलिङ्ग

60

In ARTHANTARANYASA, we have two statements one of which illustrates the other, &c, one contains a justificative reason for confirming the other and thus we have here a relation of general and particular In KAVYA LINGA, one statement forms an implied complete reason for the other and we have no such relation of the general and the particular

तद्गुण

75

and

सौलित

79

In MILITA, an object of inferior quality is lost in the superior quality of the other In TADGUNA, the object gives up its own inferior quality and assumes the superior quality of the other.

उत्तर

83

परिसंख्या

53

and

In UTTARA, we infer from a statement made that a question has been previously made In PARISANKHYA 2ND kind (see Appendix), we have both question and answer In

काव्यलिङ्ग
60 KAVYALINGA, the reason which is not preceded by a question is an implied one and is to be inferred by the student from the context

स्वभावोक्ति
93 In SVABHAVOKTI, we have an exact delineation of an object with reference to its peculiar action or natural appearance as is perceived by the poet alone and
भाविका
94 In BHAVIKA, we have a description of an event past or future in such a manner as can bring the subject of description vividly before the mind's eye.

प्रणम्य परमात्मानमांशभाषानुवादिनी ।
कृता कुवलयानन्दकारिकाविहृतिर्मया ॥

THE END

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